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GAIETY THEATRE, HASTINGS.
Dec. 15, March 8, April 12.
PLEASURE GARDENS, FOLKESTONE.
Nov. 24, Feb. 9, March 1, 29.
PALACE THEATRE, RAMSGATE.
Oct. 6, Nov. 10, 24, Dec. 1, 15, Jan. 5, on, with exceptions.
London Representative for W. W. Kelly and Opera House, Blackpool.
H. W. ROWLAND'S AGENCY,
52, Shaftesbury-avenue, W. 1.
Regent, 1651. "Topobill, Piccy, London."

WANTED, First-class Attractions only.
T.R., DUBLIN.
G.T., DUBLIN.
O.H., BELFAST.
O.H., CORK.
G.T., SWANSEA.
L. (Sidney Cooper), NEWPORT.
G.T., SOUTHAMPTON.
T.R., BOURNEMOUTH.
Apply, THE FREDK. MOUILLOT OFFICES, 7 and 8, Leicester-pl., Leicester-sq., W.C. 2.

THE NEW THEATRE, BOSTON.
Proprietors: Scala Theatre, Boston, Ltd.
Managing Director: G. Aspland Howden.
A convenient break journey from Midlands to East, or Yorks to London and South.
WANTED,
MUSICAL COMEDIES, REVUES, PANTOMIMES,
for above commodious Theatre, with a large stage, comfortable building, effective electric lighting, good Band, and beautifully Furnished.
NEW THEATRE.
NEW THEATRE.
NEW THEATRE.
NEW THEATRE.
NEW THEATRE.
NEW THEATRE.
NEW THEATRE.
For Bookings apply to
MR. WILL DALTON (Dalton's Agency), 57, Parsonage-road, Withington, Manchester.

Enquire as to the Largest Holding Capacity in the District, and for any Shows with name, will give substantial guarantee.

WANTED, First-class London Attractions, from January onwards, for popular Theatre in Yorkshire. Companies booked Dewsbury and Batley are in the barring area. Write full details and lowest terms to Agent, W. FOSTER HORSFIELD, Murray's River Club, Maidenhead.

PAVILION, TORQUAY.
Manager for the Corporation,
Charles G. Price.
WANTED, First-class Attractions for Oct. 13, 14, 15, Oct. 23, 24, 25, Oct. 27 (week), Nov. 3 (week), onward. Always good business.
Apply as above.

LYCEUM, DUMFRIES.
WANTED Known, a few Autumn Dates still open.
3 night bookings, Mon., Tues., and Wed.
Might arrange a week, Nov. 17, for good Repertoire Co., 3 pieces.
"West End" plays only acceptable.
JOHN DARLISON, Manager.

Harry Joseph's Palladium, Littlehampton.
WANTED, Aug. 26, 27, 28, Sept. 8, 15, 3 or 6 nights, various on.
Managers please note, Bognor is not barred.
Next week, Mlle. Lydia Kyasht and "Charley's Aunt."
This week, "Soiled" and "Married Man's Sweetheart."

BLACKPOOL GRAND THEATRE.
The Premier Theatre of Lancashire.
WANTED, good, first-class Panto., for Jan. or Feb. Also No. 1 Attractions Jan., onwards. Business done at this theatre is equal to any No. 1 theatre in the kingdom for any week.
Coms., T. C. WRAY,
48, Leicester-square.

WANTED, good Company, Monday next, Aug. 25, 3 nights. Wire, HUMPHREYS, Coliseum, Aberystwyth.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

"Monty's Flapper," "Ann."
WANTED, Sept. 22, Oct. 1, 15, Christmas. HALDANE CRICHTON, 15, Bolton-gardens, Teddington.

WANTED, Theatres, for Albert de Courville's St. Martin's Theatre success, "The Very Idea," a farce for all over 21; several vacancies from October onwards. EDWARD MARRIS, Cranbourn-mansions, London, W.C.

Second Year of Tour,
"MY OLD DUTCH,"
By Arthur Shirley and Albert Chevalier.
Albert Chevalier as Joe Brown,
Supported by his own Company.
WANTED. The only vacant dates Sept. C. INGLE,
26, Belmont-rd., Montpelier, Bristol.

Herbert Wellesley Co., by arrangement with
THE WYLIE-TATE PRODUCTIONS.
"ANY LADY."
Cast includes Jessie Preston, Katarina Blakowska, Tim O'Connor, Will Beanland, Lennox Lochnor, &c.
WANTED, Sept. 8, and onwards, with exceptions. All communications to HERBERT WELLESLEY, 323, High Holborn. Telegrams: Ecobuildic, Holborn, London.

THEATRES WANTED.

CHARLES HAWTREY'S FAMOUS FARCICAL COMEDY,
"THE PRIVATE SECRETARY."
Entire West End Production Carried.
Direct from the Savoy Theatre.
WANTED, First-class Theatres.
Sept. 29 (3 nights).
Oct. 27, Nov. 3, 10.
Address, CECIL BARTH,
37, King-street, Covent Garden, W.C.2.

"BETTY AT BAY."
"BETTY AT BAY."
Direct from the Strand Theatre.
Entire London Production Carried.
WANTED, First-class Theatres.
Sept. 29,
Dec. 1, 8, 15.
Address, CECIL BARTH,
37, King-street, Covent Garden, W.C.2.

THE BRANDON THOMAS COMPANY in "CHARLEY'S AUNT."
Entire West End Production Carried.
Direct from the Garrick Theatre.
WANTED, First-class Theatres.
Oct. 9 (three nights), Oct. 20.
Address, CECIL BARTH,
37, King-street, Covent Garden, W.C.2.

Casino, Littlehampton.
WANTED Known, Rex Kempton's Concert Party.
Arrangements complete for the present.
All coms., HARRY JOSEPH,
Palladium, Littlehampton.

Sept. 15.
Sept. 15.
Sept. 15.
Sept. 15.
WANTED, Good Theatre for Important West End production.
MACDONALD & YOUNG,
33, Lisle-street, W. 2.

Grand Christmas Pantomime, "Little Jack Horner."
WANTED, Theatre for this beautiful Production; 10 scenes; gorgeous dresses. Address, AYTOUN, 7, Prima-road, Brixton, London.

Direct from the Ambassadors Theatre.
"THE LATEST CRAZE."
"THE LATEST CRAZE."
"THE LATEST CRAZE."
This week, King's Theatre, Hammersmith.
WANTED, Theatres, for immediate dates.
Apply, H. BERNHARDT,
101, Regent-street, W.
2568 Ger. Wires, "Heartburn, London."

For the Great Success now running at the Criterion Theatre.
"OUR MR. HEPPLEWHITE."
Entire London Production Carried.
WANTED, Jan. 5, Feb. 9, March 8 May 24, July 12, Aug. 2, and on.
Apply, W. E. HOLLOWAY, 7, Ramillies-road, Bedford Park, London, W. 4.

WANTED, Monday next.
Messrs. Ravenscroft and Wright's Repertoire Co.
"THE UNEXPECTED WIFE."
"THE THREE MOTHERS."
"CAST AWAY."
"THE UNWILLING MOTHER."
By J. E. Strange.
Wanted, Aug. 25, Sept. 1,
Wire for Monday next, WRIGHT, Grand Theatre, Doncaster.

"HOBSON'S CHOICE."
The Successful Farcical Comedy from the Apollo and Prince of Wales' Theatre, London. Once or twice nightly.
WANTED, Sept. 8 (to precede P.O.W., Birmingham), Sept. 22, Oct. 6, Dec. 22, and various dates on.
W. FOSTER HORSFIELD,
Murray's River Club, Maidenhead.
'Phone, Maidenhead 575.

"IT'S A LONG WAY—NO LONGER" and "THE GIRL WHO WENT STRAIGHT."
WANTED, Sept. 1 and 8.
Sept. 1 and 8.
Enormous success everywhere.
Wire, LODGE-PERCY,
Hippo., Mexboro'; next, Hippo., Bilston.

C. A. Stephenson and A. M. Norris present
"CARMINETTA."
Enormous Success.
By arrangement with Messrs. C. B. Cochran and E. Lewis Waller.
WANTED, Sept. 8.
Also Sept. 15 and 29.
All coms.,
This week, County Theatre, Shrewsbury.
Next, New Theatre, Salisbury.

WANTED, wire for Monday next.
One, two, or three plays.
"NEITHER WIFE NOR MAID,"
"SAPHO,"
and our latest and most successful play,
"THE PASSIONS."
Splendidly received at the Palace, Newcastle, last week. Refer T. W. Rowe, Esq.
Plenty of bright comedy, music, singing, and dancing in our productions.
Wire for next Monday.
Printing ready.
Next vacancy, Oct. 13 and Nov. 10.
ERNEST R. ABBOTT,
Grand T., Luton.

WANTED, Sept. 1, between Lowestoft and King's Lynn, Sept. 29, between Edmonton and Salisbury, for greatest success, "Over the Top." Apply, POTTERTON'S, 13, Upper St. Martin's-lane, W.C. Gerrard 8159.

WANTED, Theatres, Sept. 1, "One Law for Both"; Sept. 8, "The Heart of a Thief," &c. W. V. GARROD, 94, Kennington Park-road, London, S.E. 11.

"THE LAND OF PROMISE,"
From the Duke of York's and New Theatres, London.
By W. Somerset Maugham.
WANTED, Sept. 11, 12, 13, and Nov. 3.
THOS. C. DAGNALL,
17, Leicester-street, W.C. 2.

"THE NATURAL LAW."
By Major Sumner.
One of the most beautiful and successful plays of the times.
WANTED, Sept. 1.
CHARLES HARRINGTON,
Shodfriers Theatre, Boston.

WANTED, Cinema, urgently; will inspect anything immediately; quick decision, prompt settlement. Send fullest particulars, REYMOND, Park Cottage, Park-lane, Newmarket.

THEATRES WANTED.

WANTED,
for
JOSEPH MILLANE'S COY.,
JOSEPH MILLANE'S COY.,
JOSEPH MILLANE'S COY.,
including
FLORENCE CHURCHILL,
FLORENCE CHURCHILL,
FLORENCE CHURCHILL,
in the Original Play,
"HUSHED UP."
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"HUSHED UP."
By W. P. Sheen.
Sept. 22,
Oct. 27,
Nov. 10, 17, 24,
Dec. 22.
JOSEPH MILLANE,
183, BROAD STREET, BIRMINGHAM.

WANTED, No. 1 Theatres only, for "IN THE NIGHT WATCH."
Nov. 24 (?), Jan. 26, and April 5.
"AS YOU WERE."
Oct. 27, Dec. 1 and 8,
and an entire London Company and Production (prior to its West End opening, Dec. 26), Sept. 22, Oct. 13, 27, Nov. 3, 10, 24, Dec. 1 and 15.
W. FOSTER HORSFIELD,
Murray's River Club, Maidenhead.
'Phone, Maidenhead 575.

"TELLING THE TALE."
The Successful Musical Comedy, from the Ambassadors, London.
Story and Archbutt's Co.
WANTED, Oct. 13, Nov. 10, 17, 24, Dec. 1 and 22.
W. FOSTER HORSFIELD,
Murray's River Club, Maidenhead.
'Phone Maidenhead 575.

W. PAYNE SEDDON'S CO.
"ELIZA COMES TO STAY."
WANTED, Oct. 20 (North).
Only vacant date until Autumn, 1920.
Apply, PERCIVAL M. SELBY,
7-8, Leicester-place, W.C. 2.

J. FORBES KNOWLES' REPERTOIRE COMPANY.
"GARRICK." "MOTHS."
"EAST LYNNE." "STEPMOTHER."
"THE SEALED DOOR."
"THE GAYEST OF THE GAY," &c.
WANTED, Aug. 25, Sept. 1, 8, and on. Wire.
Wanted, Good Theatre for Stock.
KNOWLES, Coliseum, Shoreham-by-Sea.

"THE HOUSE OF PERIL."
Once or twice nightly.
Big Success in the Provinces.
Actual scenery and dresses from the Queen's Theatre.
WANTED, Sept. 22, Oct. 13, precede Middlesbrough.
Now Booking Spring and Autumn, 1920.
STAFFORD & WOODWARD,
102, Charing Cross-road, W.C. 2.
'Phone, Regent 5780.

Fred G. Lloyd's Splendid Enterprises.
WANTED Known, only Vacant Dates, once or twice nightly:—
"A COUNTRY GIRL," Oct. 27.
"A CHINESE HONEYMOON," Oct. 6, 13, Dec. 1.
"TAILS UP," Sept. 22, Oct. 6, 13, Nov. 24.
First-class Co.'s. Large Chorus. New Productions. Playing to capacity business everywhere. FRED. G. LOYD, 37, Birchgrove, Ealing.

LOUIS CALVERT IN "DADDALUMS."
LOUIS CALVERT IN "DADDALUMS."
Third week at Gaiety Theatre, Manchester.
"A great play, greatly acted."—"Manchester City News."
London cast includes:—
Louis Calvert, Edyth Olive, Ernest Hendrie, Margaret Vaughan, W. Edward Stirling, Edward Bonfield, Francis Lister, &c.
WANTED, Sept. 22, Sept. 22, Sept. 22 to precede New Theatre, Cardiff.
Oct. 6 (?), 27, Spring.
Apply, W. EDWARD STIRLING, Gaiety Theatre, Manchester. Next two weeks, Theatre Royal, Huddersfield.

C. WATSON MILL'S CELEBRATED PLAYERS IN
"A WARNING TO WOMEN."
"A WARNING TO WOMEN."
"A WARNING TO WOMEN."
"A WARNING TO WOMEN."
"A WARNING TO WOMEN."
By C. Watson Mill.
WANTED, WANTED, WANTED,
Aug. 25, Aug. 25, Aug. 25, Aug. 25.
Aug. 25, Aug. 25, Aug. 25, Aug. 25.
Sept. 8, Sept. 8, Sept. 8, Sept. 8.
Wire for Aug. 25. Printing ready. Refer LYNDON, Hippodrome, Wednesbury, Staffs.

J. BANNISTER HOWARD'S COMPANIES
"THE BELLE OF NEW YORK."
WANTED, good Theatres.
Oct. 6, 20.
Nov. 17 and 24.
PANTOMIMES.
Wanted, good Theatres, for
"CINDERELLA,"
Jan. 26.
"ALADDIN," Jan. 26.
"JACK AND THE BEANSTALK,"
Jan. 19 and 26.
"THE SILVER KING."
Wanted, good Theatres, March 1, 8, 15, April 12, 19, 26, and various onward.
All communications, WILLIAM MARTIN, Carminowe, St. John's Park-road, Ryde, I.W.

WILSON RENGE
presents
"DRIFTING APART."
By Gladys Hastings Walton.
Vacant Monday next.
WANTED, Monday next.
follow Alex., Birmingham.
Vacant Sept. 15.
Vacant Sept. 16.
A few recent Saturday night returns:—
£143, £134, £90, nett.
Wire or write.
WILSON RENGE,
This and next weeks, Aquarium Theatre, Great Yarmouth.

THEATRES WANTED.

SPECIAL CHRISTMAS PRODUCTION.

A Charming Musical Fairy Play.

"PUNCH AND JUDY."

By Vincent Douglass (Author of "A Christmas Dream," "Princess Posy," &c.).

The Romance of "Punch and Judy" will be produced at the Winter Gardens on Boxing Day, and will visit First-class Theatres for a few weeks to follow.

WANTED, Dates, Jan. 5, 19, and 26.

Magnificent Company.

Special Scenery and Costumes.

All communications to

ALBERT DOUGLASS,
Winter Gardens Theatre, New Brighton.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

WANTED, for Revue, smart Juvenile Lead, Sing; also tall Chorus Ladies.

Wire, COOKE, Palace, Rugeley, Staffs.

"SALLY IN SOCIETY" CO.
WANTED, to rehearse at once, Smart Young Juvenile Gent., Light Comedian, sing, must have good modern wardrobe.
Also
Refined Light Comedian, sing, for Dude, Evening Dress.
Also
Thin, Angular, Refined Actress for Lady Tippett (à la Cockatoo, "Davy Garrick").
Fullest particulars, terms, refs., photos., &c., BEATTIE, Hippodrome, Bury.

"Monty's Flapper" Fit-ups.
WANTED, "The Actor" and Manager, and Lady Understudy; rehearse next Monday. HALDANE CRICHTON, 15, Bolton Gardens, Teddington.

WANTED, Female Impersonator, for good part in Revue; must be refined and have own wardrobe; rehearse next week. Terms, photos., and full pars., HARRY FIRTH, P.H. Theatre, Runcorn.

JOSEPH MILLANE'S COMPANIES.
WANTED,
to rehearse Birmingham,
Aug. 25, for Tour,
Light Comedian.
Age, height, photo., refs., to
JOSEPH MILLANE,
183, Broad-street, Birmingham.

WANTED, young Character Actor, about 5ft. 8in.; rehearse Thursday; call 1a, Southampton-row, between 12 and 1, Wednesday. Letters, MULLORD, 163, Balham Hill, S.W. 12.

WANTED, immediately, Cinema Artists for the leading British productions. Artists in all lines, Leads, Small Parts, and Crowds. Clever children specially wanted. Photos and all particulars to LONDON & PROVINCIAL VAUDEVILLE AGENCY, 205, Oxford-street, W. 1. All coms. re Cinema work to Sidney Jay.

WANTED, DANCERS, young, pretty and medium height. Call 2 p.m. Friday, Rehearsal Theatre, 3, Bedford-street, Strand.

WANTED, useful people for revue; lady for Manageress; Comedian, must sing and dance; Juvenile Lead, good voice, soubrette; and small parts, dancers, and chorus. Apply to C. WRIGHT, 3.30 to 5.30 p.m., Rehearsal Room and Dancing Academy, 2nd floor, 5, Denmark-street, Charing Cross-road, London, W.C. 2.

WANTED, smart Pianist, entertainer preferred; also Soubrette, Baritone. Full particulars, terms, photos., refs., to HARRY JOSEPH, Palladium, Littlehampton.

WANTED,
for
"THE FAVOURITE"
"THE FAVOURITE"
"THE FAVOURITE"
"THE FAVOURITE"
"THE FAVOURITE"
"THE FAVOURITE"
"THE FAVOURITE"
"THE FAVOURITE"
Revue.

Smart Juvenile Soubrette
Musical Comedy Artists
Soprano Vocalist
Soubrette
Small Part Comedian
Musical Director
Wardrobe Mistress
Dancers

and

Twenty Good-looking Chorus Ladies.
Twenty Good-looking Chorus Ladies.
Twenty Good-looking Chorus Ladies.
Twenty Good-looking Chorus Ladies.

Call,
H. BERESFORD, Esq.,
c/o Joe Peterman, Esq.,
17, Charing Cross-road,
London.

WANTED, DANCERS, young, pretty, and medium height. Call 2 p.m. Friday, Rehearsal Theatre, 3, Bedford-street, Strand.

WANTED, Chorus Ladies. Apply to-day and to-morrow, 10 till 4, LEONE, 10 and 11, Great Newport-street, W.C.

WANTED, Short Dancers for Revue, also chorus ladies and girls, pretty and refined, to train for pantomime. Apply to C. WRIGHT, Dancing Academy and Rehearsal Room, 2nd floor, 5, Denmark-street, London, W.C. 2, from 3.30 p.m. to 5.30 p.m., all the week.

Messrs. Slingsby and Paskin's
"MAID OF THE SOUTH" CO.,

2nd Year of Tour.

WANTED, smart Chorus Ladies.

Must have good voice and be strictly attentive to business.

Terms, height, and photo.,

Rehearse immediately,

PASKIN,
Hippodrome, Ipswich.

WANTED, DANCERS, young, pretty, and medium height. Call 2 p.m. Friday, Rehearsal Theatre, 3, Bedford-street, Strand.

PANTOMIME ARTISTS WANTED

WANTED, good Principal Boy and Girl; also a Dame. Write for appointment, with full particulars, photo, &c., EDWARD CRANSTON, 19, Sackville-street, Piccadilly.

PANTOMIME ARTISTS' WANTS.

Look, Look. Here we are, Here we are, Here we are again! The original Talberto and Douglas. The real fun providers. They of the Laughs, They of the Screams, &c., &c. Douglas just demobbed after 3½ years' active service.

WANTED Known. We are now prepared to accept offers for Panto., Revue, or Halls, for the coming winter season; any amount of comedy stuff; any parts. Great as Robbers. A good fight. Many thanks for kind wishes. All offers to TALBERTO and DOUGLAS, 6, Thornley-street, Wolverhampton.

CINEMA EMPLOYMENT.

WANTED, an experienced Cinema Operator; must understand gas engines; wages £3 10s.
Apply, CODONA,
Picture House, Haddington.

AMATEURS, PUPILS, ETC., WANTED.

WANTED, Artists requiring dances arranged, call and see MISS EVA BARNES Turns produced for the music halls, lyrics and original dance music arranged for, dances and ensembles arranged for revue; all subjects in dancing taught, toe, ballet, solo, character, step, buck, schottische, and soft shoe dancing. Classes held four times weekly and evening classes and children's after school classes. Private lessons on any subject by appointment. Office hours, 10 a.m. to 6 p.m. 5, Denmark-street, Charing Cross-road, London, W.C. 2.

WANTED, Aspirants wishing to be Music Hall, Theatre, Cinema Stars, Film Plot Writers, &c., write to me for Expert Advice and Information (personal or postal). I can teach them, write them star songs, &c., arrange engagements, provide everything. I am the most experienced teacher. See "Stage" advt. Singing and dancing taught. Those wanting trial turn, where agent will see and book them if suitable, write. Stage Guide 1s. Band books sold. Stamp for reply. ARTIST, 39, Burton-road, London, S.W.9. Concerts of known artists provided and managed. Terms on application.

WANTED, young lady, to train as dance teacher; must be good pianist. State age, height, salary. Firs Hall, Winchmore Hill, London, N. 21.

WANTED, Beginners, trained, spare time or part, for cinema and stage. Est. 1887. Licensed by L.C.C. Write, W. S., PEARCE, 23, Colet-gardens, W. 14.

WANTED, Young People to train for Stage, Cinema, Concerts. Two lessons free. Two-thirds time saved; results certain. Educational discoveries as important as wireless telegraphy. Great opportunities in Schematonics, the new stage art. Write explaining your case, or call, 3 to 7, PRODUCER, Advance Academy, 54, Norfolk-square, W. 2. (Just by Paddington Station.)

WANTED, good Amateurs, refined, vocal and instrumental, to prepare for Scottish entertainment, North; people resident in or near London preferred. Box 561, "The Era."

MISCELLANEOUS.

WANTED, Stage Manager for Birkenhead Hippodrome. Apply, D. J. CLARKE, Argyle, Birkenhead.

WANTED, Electrician; open Monday; Variety Theatre or Picture; to make himself generally useful.
Apply, J. LAWRENCE, Pavilion, Leicester.

"CHARLEY'S AUNT" Fit-up Tour.

WANTED, immediately, good Baggage and Property Man. All particulars, references, &c., WILLIAM MARTIN, Carminowe, St. John's Park-road, Ryde, I.W.

DRESSMAKING AND MILLINERY.
WANTED, Hands for Theatrical and Cinema Work; also Girl for Showroom; permanent and comfortable. MERCI ET CIE., 90, Charing Cross-road, W.C.

WANTED, Scenic Artists, to know that Leetes' hold a large stock of Scenic Colours, Brushes, &c. Write for Catalogue, A. LEETE & CO., 129, London-road, Southwark, S.E. 1.

WANTED, Situation, Equestrian Director, with reputable firm.

SETH FORD, 217, St. Mary-rd., Sheffield.

WANTED, by energetic Manager, Management; 16 years' experience, bookings, back and front of house management, advertising, used to entire control; age 36; first-class reference; abstainer; present position 3½ years; vacant Aug. 30. Wire or write, JOSEPH BARON, General Manager, Palace, Redditch. Telephone, 48 Redditch.

WANTED, Management of Cinema or Skating Rink, or anything suitable; last engagement 2½ years; just released from Army. Box 553, "The Era."

WANTED, by keen and conscientious Business Manager of 16 years' experience, position with good firm; shorthand typist; smart appearance; would invest in partnership in any sound concern. Box 563, "The Era."

WANTED, engagement by smart, experienced Doorsman, Billposter, (all-round), 33, 5ft. 9½in. Letters only. A. B., 19, St. Stephen's-road, Bayswater.

WANTED, by smart, strong man, engagement as night watchman, Kine., Theatre, Music Hall. A. B., 19, St. Stephen's-road, W. 2.

WANTED, Second Sight or Thought Reading Lessons, or would buy secret, would give good price. Apply, 101, Elm Vale, Fairfield, Liverpool.

MUSICIANS WANTED.

WANTED, for Revue, Musical Director, transpose, arrange, &c. Wire, COOKE, Palace, Rugeley, Staffs.

WANTED, first-class Musical Director-Conductor; rehearsal at once, open Monday. Lowest terms, pars., or call, SAX, 170, Oxford-road, Manchester.

EMPIRE THEATRE, SWINDON.
WANTED, smart and reliable Conductor and play violin, take lead when required. State age, last two references, lowest salary; discharged soldier preferred; very comfortable shop to an efficient musician.
ALFRED MANNERS (as above).

Seaside engagement, Wellington Pavilion, Great Yarmouth.

WANTED, for a few weeks, Violinist-Conductor; must be capable. Apply, W. R. HUNN, 14, Regent-road, Great Yarmouth.

MUSICIANS WANTED.

Ladies' Orchestras.

WANTED, experienced Violiniste as Repet. and Deputy Leader, Harrogate; café; not exceeding 4½ hours daily; open Sept. 1. MISS ROLLINS, King's-road, Harrogate.

WANTED, Violin Repetiteur for Croydon, lady or gentleman; must be good player; to open Monday next; no Sunday work. Also Repetiteur Violinist for West London. From 6.30 to 10.30 nightly. Apply, MADAME MAY WALTER, 3, Macclesfield-street, Shaftesbury-avenue, W.

WANTED, Leader (Violin); once nightly; two mats. Terms, references, to BERTRAM, Picturedrome, Lydd, Kent.

WANTED, good Leader; must be used to Tavan arrangements. Call, with the violin, 1, Alexandra-rd., Finsbury Park, N. 4.

WANTED, for variety, Leader, Piano, and 'Cello. Wanted, for café, 4½ hours daily, Piano, Violin, and 'Cello. Apply, TOM STEVENS, Musical Adviser, Palace Theatre, Grimsby.

WANTED, brilliant Violinist (leader) for Cinema; only those of exceptional ability need apply. Also first-class Rep. required. No Sunday work. State terms, with testimonials, to Box 511, "The Era."

HIPPODROME,
ROTHERHAM, YORKSHIRE.
First-class Varieties.
WANTED, Leader, to open Monday, Aug. 25. Full particulars to ARTHUR E. BREAKWELL, Mus. Dir.

WANTED, Leader, to open Sept. 1; Varieties and Pictures; perm. engt. to good man; A.M.U. Terms and refs., H. SAINSBURY, Mus. Dir., Hip., Blackpool.

NEW THEATRE, NORTHAMPTON.
WANTED, Sept. 1, experienced Leader Violin (A.M.U.), twice-nightly varieties. Apply, MANAGER.

CROWN THEATRE, ECCLES,
MANCHESTER.
WANTED, a First-class Leader and Repet.; used to Variety and Drama;

A.M.U.

Open at once.

Refs., &c., to A. ROGERS,
Crown Theatre, Eccles.

WANTED, Leader for Suburban Theatre, twice nightly, no matinées; permanency to competent, sober, and reliable man. Full particulars to Box 546, "The Era."

WANTED, good, powerful Sub-Leader and 'Cellist, ladies preferred. Pictures; 3 mats., 6 evenings. Terms, EDIE REEVE, 60, Kimberley-gardens, Harringay, N. 4.

PALACE THEATRE, DONCASTER.
WANTED, Leader, open Sept. 1; Flautist, open Sept. 8; Double Bass, open at once; used to variety. Apply, WALTER SCOTT, M.D.

WANTED, First Violin, for high-class orchestra; no Sunday work; must be a good soloist. Also 'Cellist, Bass, and Drummer, with effects. Apply, quoting terms, MUSICAL DIRECTOR, Royalty Kinema, Richmond, S.W.

WANTED, Violiniste and Pianiste, used to café, for Sundays. WINIFRED DONALD, L.R.A.M., 34, Oxford-street, W.1.

WANTED, lady Violinist, good appearance; £5 weekly, 4 hours daily; 7 days. Letters only. C. S., 35, Reedworth-street, Kennington, S.E.

WANTED, good Violinist for Trio in first-class Picture Hall, Lancashire town; exp. in Tavan selections, standard overtures, &c.; good Flute and Clarinet Players also write in. Box 544, "The Era."

WANTED, Violinist; must be good player; comfortable and permanent engagement to suitable person (Lady or Gent.); call Thursday morning, 10 to 12. A. ROGER LEE, 116, Waller-road, New Cross, S.E. 14.

WANTED, first-class Phono-fiddle for Jazz band (mid-Sept.). Audition.
DAVISON,
12, Castelnau-mansions, Barnes, S.W. 13.

WANTED, First-class Violinist for Varieties; permanent to right man; must be able to lead. Terms £3 6s. weekly; no matinées. Apply, DELMONTE'S AGENCY, 22, Lord-street, Liverpool.

WANTED, open Monday. Violin (lady or gent.); once-nightly theatre. Lowest, refs., MUSICAL DIRECTOR, 50, Crescent-road, Rhyl.

WANTED, VIOLINISTS to NOTE, special tested Solo Acribelle 2/- strings, 3 lengths, sample 2 packet, 1s. 1½d., post free. BERNARD HARRISON, String Specialist, 91, Wolseley-road, Sheffield.

WANTED, first-class Violinist, 'Cellist, Orchestral Pianist, for cinema in Kent; start on Monday. State terms and references to Box 550, "The Era."

PICTURE HOUSE, CARLISLE.
WANTED, Violinist; experienced Orchestral player; high-class programmes; 6 hours daily; 6 days.
Salary £4 5s. per week.
To open Monday, Aug. 25.

NEW CENTURY, MOTHERWELL, SCOTLAND.
'Cellist;
experienced player; evenings only.
Salary £3 5s. per week.

PICTURE PALACE, GREENOCK, SCOTLAND.
'Cellist, experienced player.
Six evenings and one matinée.
Salary £3 10s. per week.
Full particulars to
MR. CON WILLIAMS,
Grand Central Picture House,
Glasgow.

WANTED Known, short Holiday Engagement offered to Violinists, 'Cellists, Pianists, or Trio desiring ligh tworking holiday in country; Pictures. State date wanted and lowest terms. Box 558, "The Era."

BIDDALL'S CIRCUS.
WANTED, Cornet, Trombone, Clarinet. Address, stating terms, &c., W. BIDDALL, Circus, Thornhill. Thursday, Perthshire, Kippen; Friday, Bannockburn; Saturday, Stirlingshire.

HIPPODROME AND PALACE, HALIFAX.
WANTED, for First-class Varieties, Bassoon. Apply, with refs., to W. DAVIDSON, Mus. Dir.

WANTED, a reliable Double Bass Player; permanency; male of female. State lowest salary, 6 nights and 2 matinées weekly, and when free to open. Apply to C. A. SEEBOLD, Theatre Royal, Worthing.

MUSICIANS WANTED.

WANTED, first-class Lady 'Celliste. Sept. 1, permanent, for hotel trio; hours 3½ daily, six days. IVY GORDON, Queen's Hotel, Eastbourne.

WANTED, lady 'Celliste, high-class café; open Oct. 1. Terms, refs., to BUOLS, Oxford.

WANTED, 'Celliste and Pianiste, to finish the season; hotel. F. H. JEPSON, The Palace, Blackpool.

WANTED, 'Cello Player for Pictures and Variety.
Once nightly.

Experience and terms to J. WINGATE, Pavilion, Dumbarton, Scotland.

WANTED, 'Cellist or 'Celliste, strong tone, to complete trio; evenings only. EDWARDS, Deptford Electric Palace, High-street, Deptford.

WANTED, good
'CELLIST,
used to high-class programmes; pictures; matinées and evenings, no Sundays. Salary required to MANAGER, Palace, Bedford.

AQUARIUM THEATRE, GT. YARMOUTH
WANTED, Viola Player for season engagement. Terms and references to W. SCOTT PHIPP, General Manager.

Alhambra Theatre, Glasgow. High-class varieties, twice nightly. Pantomime season, twice daily, with double salary.

WANTED, Oboe, must be a first-class man in every respect; salary £3 8s. 3d., including usual weekly matinée. Stating when at liberty, also age, exp., and refs., to HOWARD CROFT, Mus. Dir.

ROYAL MARINE BAND
(Portsmouth Division).
WANTED Known, Vacancies for the following instrumentalists: Oboe, Euphonium, Basses (string and brass), Violoncello, Harp, Cornets; experienced performers only; double-handed proficiency desirable.
Apply, BANDMASTER,
Royal Marines, Gosport.

WANTED, Musicians, at First-class Variety Halls.
Glasgow Coliseum, Oboe Player.
Glasgow Empire, Oboe Player.
Nottingham Empire, First Violinist.
Applicants must be experienced and thoroughly competent (A.M.U.).
Write, enclosing copies of references, to the MUSICAL DIRECTOR at the hall named.

WANTED, the following first-class instrumentalists, for Picture House (Provinces), to open Sept. 1:—Oboe, Flute and Piccolo, Horn, Trumpet (flat pitch) and Viola; duties 5½ hours daily. All must be good soloists. Apply, with terms, references, &c., to Box 556.

WANTED, a first-class Organist (reed organ) and Relief Pianist required. Apply to Electric Coliseum, 29-31, Stoke Newington-road, N. 16

WANTED, Organist; must be first-class and able to play the piano. MUS. DIR., Queen's Hall Cinema, Catford, S.E.

WANTED, for Provincial Cinema, to open Aug. 25 or Sept. 1, a first-class Mustel Organist; must be thoroughly familiar with the Organ Celesta; duties 3 to 5 and 7 to 10.30 p.m.; no Sundays. Only fully experienced Organists need apply, stating lowest terms and fullest particulars, to Box 557, "The Era."

WANTED, Orchestral Pianiste, Organiste-Pianiste, Drummer, and 'Celliste for Cinema, Bermondsey and Stratford districts. Write, GREEN, 22, Vartry-road, Stamford-hill, N. 15, or call for audition, Poplar Pavilion, after 6 p.m. any evening.

WANTED, Pianiste, Violins, 'Cello, Bass; used to high-class music; audition Friday, 11 o'clock. M. D., 51, Wincanton-road, Southfields.

WANTED, Pianiste, Organist, Violinist, 'Cello, and Double Bass; used to dance music; three nights a week. W. F. HURNDALL, King's Hall, London-road. Tel., 1022 Brixton.

WANTED, Deputy Pianist, Cinema; 3 weeks; must be top-hole or useless; piano only. Between 5 and 7 o'clock, South Western Cinema, Wandsworth-road, S.W.

WANTED, for London Cinema, Orchestra Pianist, for Sunday evenings. Also Leader (Violin) for week days. State terms. Letters only:
M. D., 53, Philpot-street, E. 1.

WANTED Immediately, good Orchestral Pianist, to deputise for one week; evenings only. Apply, PIANISTE, 92, Charlotte-street, Fitzroy-square, W. 1.

WANTED, Pianist for Orchestra; Country Cinema, Pictures, and Variety; Sept. 1; £3. Full particulars, BRITISH AGENCY, 1, Adelaide-st., Strand, W.C. 2.

WANTED at once, first-class Solo Harpist, 'Cellist, and Flautist; must be good. Write, Box 555, "The Era."

WANTED, English Trap Drummer and Xylophonist, with carillon and effects; mid-Sept., London. Terms immaterial for right man. Full pars.,
DAVISON,
12, Castelnau-mansions, Barnes, S.W. 13.

WANTED, Drummer, with effects, for first-class Variety; A.M.U. terms. Apply, E. WINTER, Manager, Empire, South Shields.

WANTED, 2 Orchestral Trios.
One for North-West.
One for South-East.
Evenings only.
Apply immediately,
ZELBA'S AGENCY,
67, Newman-street, W. 1.
'Phone: Museum 3054.

WANTED, for Sept. 25, expert Jazz Instrumentalists, for West-End Band; season's engagement; high salaries; easy hours. Auditions and rehearsals early September. Fullest pars., DAVISON, 12, Castelnau-mansions, Barnes, S.W. 13.

DEMOBILISED MUSICIANS ARE RECOMMENDED TO ATTEND ABBOTT'S CLASSES.
WANTED, Wanted Known,
ABBOTT'S ORCHESTRAL SCHOOL AND AGENCY.
FINEST TRAINING SCHOOL in London for Violinists and Pianists who wish to become Leaders. Musicians with or without experience should join ABBOTT'S SCHOOL.
A thorough training in Pedal Organ Playing. 12 lessons £1 1s.
Classes daily. Also Thursday evening.
APPOINTMENTS FOUND.
47, Uxbridge-road, Shepherd's Bush.

MUSIC ON HIRE.
WANTED, Mus. Directors and Managers save time and money. LONDON MUSIC LIBRARY, supported by leading Cinemas. Music selected to suit films. Catalogues, 16,000 pieces. Specimen parcel 1s. 6d. 50 Uniforms on Hire. Music bought and sold. ALGERNON CLARKE, 28, Lonsdale-road, Barnes, S.W. Sole London Agents for SATORI STRINGS. Used by the leading professionals. Unequalled for purity of tone and durability. Violin, E, silk, 6d., A 7d., D 8d., G (silver) 1s. 6d., ordinary 3d.; postage 1d.: Viola, 'Cello, Bass, once used always used.

MUSICIANS WANTED.

WANTED Known.
THIS WEEK'S NOVELTIES.
"VENISE," Esquise symphonic boating song, by POPY. F.O. 1s. 6d., S.O. 1s. 3d. P.C. 6d., E.P. 3d.
"REVE D'ORIENT," by POPY. Charming, flowing number. F.O. 1s. 6d., S.O. 1s. 3d., P.C. 6d., E.P. 3d.
"FINLANDIA," the famous tone poem by Sibelius. F.O., including piano and organ, 10s.; piano solo, 3s.; extra parts, 1s.
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Complete catalogue of the latest orchestral successes including intermezzi, suites, ballets, marches, galops, &c., free on application; or send 2s. 6d. for a sample parcel of piano or violin conductor parts.
MAURICE PIENA.
Orchestral Music Department.
3, Birchington-road, Kilburn, N.W. 6.
And 10 and 11, Fetter-lane, Holborn, E.C. 1.
And 63, Victor-st., Manningham, Bradford.
Telephone: Hampstead 7246.

WANTED, Solo Violinists, 'Cellists Double Basses, and Pianists to register for C. W. & F. N. Black's Orchestras on Liners. State age, experience 2 references for personal character Audition must be given. Terms, musicians, £12 per month; bandmasters, £13 to £14; uniform allowance, £1 5s. per month; war bonus until December 31, 1919, £3 per month. Also Musicians for Hotel and Cinema Orchestras. C. W. & F. N. BLACK, 14, Castle-street, Liverpool

WANTED Known, Music on Hire for Cinemas; all the latest selections-overtures, &c. Cheapest in trade. GOLDMAN'S, 78/80, Ocean-road, South Shields.

WANTED, Musical Directors to write for particulars of EASTON'S MUSIC LENDING LIBRARY; very moderate terms. "Elmwood," Atkins-road, Clapham Park, S.W. 12. 'Phone, Streatham 950.

WANTED, Known, BERNARD HARRISON, String Specialist, Finest Italian, French and English Gut, thin, medium or heavy. Special Solo Acribelle E. Profess. list. 91, Wolseley-road, Sheffield.

MUSICIANS' WANTS.

WANTED, Engt., by Musical Director (Baton); compose, arrange, &c.; permanency or tour; Music Hall, Theatre, or Pictures; supply Orchestra if required; late West End theatre, Moss' Halls, &c. DIRECTOR, 151, Warwick-st., Westminster, London, S.W.

WANTED, by famous Pianist-Composer-Director, permanent engagement; theatre or otherwise; experienced manager; International successes. Care Mr. WORDEN, 14, Chichester-road, W. 2.

WANTED, by Music Director, London exp., theatre or concert; splendid library; up to date; highest refs. M. D., 126, East-parade, York.

WANTED Known, smart Musical Director (Baton) disengaged Sept. 29; first-class Variety Theatre or Revue; highest refs. Box 562, "The Era."

WANTED, Engt. by Pianiste-Conductress, A.L.C.M., also Orchestral Reed Organiste; high-class cinema; exp. fitting pictures. Terms £5. M. D., 21, Hillshaw-terrace, Ripon, Yorks.

WANTED, by BRILLIANT VIOLINIST-CONDUCTOR of EXCEPTIONAL ABILITIES, Cinema Orchestra of 8, wants change, London only; present engagement over 5 years with PHENOMENAL SUCCESS; young and good appearance; immense library and perfect fitting of pictures; salary required for full orchestra including relief pianist or organist, £50 per week. Agreement for not less than 1 year. Orchestra can be heard daily. Press notices, &c. Box 547, "The Era."

WANTED, Engt., by First-class Musical Conductor (Piano); Composer and Arranger, Musical Comedy, Revue, Variety; permanent or tour; highest refs. Wire or write, HOWELLS, 5, Burnbury-rd., Balham, S.W. 12. Good offers only solicited.

WANTED, Engt. by experienced Conductor Solo Violinist, with his own orchestra of 5—piano, 2 violins, 'cello, D. bass (can provide more or less); picture house, café, hotel, &c.; best references; large and up-to-date library; at liberty Sept. 1. Letters, Wires, RAPHAEL'S ORCHESTRA, Allan Water Hotel, Bridge of Allan.

WANTED, Engt., Pianist-Conductor; exp. composer, arranger, &c. ROLAND ALLEN, 17, Norfolk-rd., Gravesend.

WANTED, Afternoon Engagement by Violinist, Rep., able to lead (young); per. or dep.; hotel, café, or cinema; London district only, W. preferred. Wire or write, ALBERT McLEOD, 3, Strauss-road, Bedford Park, W. 4.

WANTED, Engt. by Repetiteur or 2nd Violinist, disengaged; fair knowledge of banjo for Jazz business. 28, High-st., Teddington.

WANTED, Known, Messrs. RODERICK & PRITCHARD, Leader and Solo 'Cello respectively, of the Roumanian Band, after the termination of their engagement in the Arcade, North Pier, Blackpool, which is being attended with enormous success, are open to receive offers from proprietors and managers of hotels, restaurants, and cinemas, &c., to supply a similar band under their personal leadership.
Only good offers entertained.
Apply,
North Pier, Blackpool.

WANTED, Engt. by brilliant Lady Violiniste, leader and soloist; first-class experience; can provide band; up-to-date library. Box 554, "The Era."

WANTED, engagement by Violinist-Leader; Liverpool or Manchester; thoroughly experienced; can supply trio; disengaged Sept. Box 543, "The Era."

WANTED Known, Violinst, good, sound leader, requires change; excellent experience in all branches. Good offers only. Apply, LEWIS H. TAYLOR, 13, St. Mary's-terrace, Paddington, W. 2.

WANTED Known, experienced lady Violiniste, disengaged for Hotel or Cinema; first-class references, 61, Chiddingstone-st., Parson's Green, S.W.

WANTED, by thoroughly experienced Violiniste, Change of Engagement; library. EDITH L. MAINWOOD, G.S.M., 6, Wolseley-terrace, Lydd, Kent.

WANTED, engagement by experienced lady Violiniste (with library); café or hotel; London only; own trio if required. WILLIAMS, 252, Uxbridge-road, West Ealing, W. 13.

WANTED, Engt., by Violinist, 1st or 2nd; exp. Var., Pic., &c.; A.M.U.; dis. Sept. 6; refs. Offers to P. H. C., 68, Stanmore-rd, Stevenage, Herts.

WANTED, engt. by exper. Orchestral and Solo-Violinist, to open Monday 25th inst. Please state best terms; seaside preferred. Write, A. E., 16, Market-street, Mayfair, W.

WANTED, Deputising, afternoons only, by good Violinist, in Pctures, Restaurants, &c. S. G., 91, Tachbrook-st., Westminster, S.W.

MUSICIANS' WANTS.

WANTED, by Violinist, through closing, seaside preferred; experienced; age ... VIOLINIST, 7, Auckland-road, Kingston-on-Thames.

WANTED, Engt. by good Violinist, picture or variety; London district. ... 24, Carlton Hill, St. John's Wood, N.W.

WANTED, Violinist, open to Deputise, cinema player, from Sept. 1; two or three weeks; London or provinces; refs. Wire offers to 3, Yew Tree-terrace, Grimsargh, Preston.

WANTED Known, Cornet Disengaged; young; orchestral or military; good refs. 83, Kidsdale-rd., Anerley, London, S.E.

WANTED, Engt. by Cornet, 1st or 2nd; A.M.U. Offers to H. G. WALTON, c/o Mr. T. Mortlock, Willingham, Cambs.

WANTED, next week and Sept. 22 by Clarinet, first or second soloist; own parts if required; distance no object.
CHARLES BOILEAU, Theatre Royal, Brighton.

WANTED, Engt., by Clarinet, for three weeks, or promising permanency; Mil. or Orch. E. PARNELL, 23, Lisa-rd., Southsea.

WANTED, good Clarinet; ex-Army; would deputise seaside to finish season; start at once. CLARINET, 18, Winsley-road, Colchester.

WANTED, by Bassoonist, a fortnight's engagement; any two weeks in September, or would deputise. Wm. EVINS, 260, High-street, Exeter (late Torquay Municipal Orchestra).

WANTED, Engagement by experienced D. Bass, any business. C. DI BENEDATTO, c/o "The Era."

WANTED, Engt., by Double Bass; Hotel or Cinema; 20 years' exp.; best refs.; Midlands or North-east England. Box 551, "The Era."

WANTED, Engt., by Trombone; thor. exp.; Mus. Act, Military Band, &c.; diseng. Sept. 27. A. MAGNUS, Trombone, 47, Trafalgar-st., Lowestoft, Suffolk.

WANTED, by Saxophone, Engts. Jazz bands, dances, &c.; good experience. B. N., 55, Hilldrop-road, Camden-road, N. 7.

WANTED, deputy work by lady 'Celliste; evenings only; disengaged now. MADAME ELLIOTT, 12, St. George's-road, St. Margaret's-on-Thames.

WANTED Known, 'Celliste wishes to deputise Sundays; cinema, London; can take piano 'CELLISTE, 8, Burnthwaite-road, Fulham, S.W. 6.

WANTED, by Lady 'Cellist, high-class Soloist and Orchestral Player, Engagement in Musical Act. Box 469, "The Era."

WANTED Known, 'Cellist, first-class, exp. all lines, inc. several years 1st 'Cellist Grand Opera. Offers, inv., res., or tour. Box 542, "The Era."

WANTED, Engagement by 'Cellist, any business; could do relief pianist or organist. Terms, hours, &c., J. SHARP, 328, Ovenden-road, Ovenden, Halifax.

WANTED, by 'Cellist, change; cinema; good offers and London only.

Box 548, "The Era."

WANTED, Engt. by 'Cellist; exp. high-class programme; Cinema or Hotel; London only. LESTER, 147, Winchester-road, Edmonton, N. 9.

WANTED, Engt., by Viola, combine Clart.; works or other band; permanency. VIOLA, 2, Isla-road, Plumstead, S.E.

WANTED, Engt. by first-class Flute and Piccolo, soloist, and fully expd. in any business. Good offers only to FLAUTIST, 123, Penrhyn-road, Hunter's Bar, Sheffield.

WANTED, Engt. by exp. Pianiste-Organiste, solo or orch.; would deputise. PIANISTE, 210, Clapham-rd., S.W. 9.

WANTED, Deputy Work by Pipe Organ, Piano, solo and orch.; high-class only. WILFRID DAVIES, 46, Adelaide-road, Brockley, S.E.

WANTED, good Engt., by well-known Orchestral Pianiste. Box 473, "The Era."

WANTED, Engt. by well-known Orches. Pianiste, afternoon or relief; London only. Box 541, "The Era."

WANTED, by experienced Orchestral Pianiste (lady), West End Cinema Engagement, with trade shows preferred; good offers only. Box 540, "The Era."

WANTED, engt. by Cinema Orchestra Pianiste; W. London experience; would deputise. 47, Rochester-road, Kentish Town, N.W. 5.

WANTED, permanent engt. by Soprano, Pianiste, exp. reader, with Violinists. MISS EMILINE, 7, Carmalt-gardens, Putney, S.W. 15.

WANTED, Engt. by young lady, Orch. Pianist or Organist; disengaged; cinema or café. C. M., 92, Downs Park-road, Clapton, N.E.

WANTED, Permanent Engt. by Pianiste and Violinist (married); pictures, hotel, café; liberty Sept. 1; near Glasgow preferred; grand repertoire; refs. Best offer, MUSICIANS, 18, St. Herbert-street, Keswick, Cumberland.

WANTED, by exp. Orchestral Pianist, lady (A.R.C.M.), Engt. in London. C., 135, St. Thomas's-rd., Finsbury Park, N.

WANTED, by reliable Lady Orchestral Pianiste, Engt. with 1st class Orchestra; 4 years' Cinema exp.; at liberty Sept. 1. Best offers, PIANISTE, 3, Poplargrove, Hammersmith.

WANTED, Engt. by experienced Orchestral Pianiste; London district. PIANISTE, 39, Rockbourne-road, Forest Hill, S.E. 23.

WANTED KNOWN, Pianiste (good); Pic. and Var.; any bus.; refs.; liberty Oct. No wires. All letters to PIANISTE, 64a, Pontefract-road, Barnsley, Yorks.

WANTED, by exp. Cinema Pianiste, Deputy work, or 2 or 3 days permanent. PIANISTE, 87, Tachbrook-st., Belgravia, S.W. 1.

WANTED, by Cinema Pianiste, Relief or Solo (lady), Re-engagement. 9, Kensington-gardens-square, W. 2.

WANTED, Engagement by brilliant Solo Pianist (gent.) as Relief (cinema); extensive repertoire; thoroughly experienced; gifted and clever extempo.; music appropriately adapted. Managers please note: I am a performer and showman. Good salary required in return for good work; first-class refs. BOOTH, 39, Harrow-road, Paddington, W. 2.

WANTED, engagement by good Solo Flautist in Picture Palce. C. BUTLER, 45, Stoneleigh, Notting Hill, W. 11.

WANTED, an Engt. for Cinema by an Orchestral Pianist (gent.), in London, W. By letter, SCOTT, c/o 17, Ellingham-road, Shepherd's Bush, W. 12.

WANTED, by Violinist, Deputising and Engts.; S.E. district. 28, Eversley-road, Charlton, S.E. 7.

MUSICIANS' WANTS.

WANTED, engagement by high-class Solo Pianist, Pictures or Pictures and Variety, Monday, where music is essential. Only best offers. E. FRYER, 56, Garabaldi-street, Warrington.

WANTED Known, Deputy work required, Piano, Pipe Organ, orch. or solo; high-class only. WILFRED DAVIES, (G. Medalist, S.A.), 46, Adelaide-rd., Brockley, S.E. 4.

WANTED, by good Drummer (lady) good Trombonist (gent.), joint engagement, any business; permanency preferred; A.M.U. Apply, MISS R. H. BELL, 21, Portland-st., Southport, Lancs.

WANTED, good Engagement, Concert, Café, Cinema, by well-known Timpanist, Double Drums, and Xylophone Soloist, from October. Box 545, "The Era."

WANTED, by Tympanist-Drummer, &c., in first-class orchestra only (Symphony and high-class concert experience), good engagement; age 23. Offers to MADDOCK, The Picture House, Cranby-st., Leicester.

WANTED, Engagement, by first-class Jazz Drummer (American effects); London only; can also provide small Jazz Band. W., 59, Nightingale-lane, Balham, S.W.

WANTED, Engt. by Double Drummer, Varieties, Pictures, or Dancing. Albert Cottage, Albert-st., Scarborough.

WANTED, engagement by family trio, Violin, 'Cello, and Piano; Pictures, Dancing, or Café; Café preferred. 66, Riversley-road, Nuneaton.

WANTED, Engt. by experienced Trio (piano, violin, 'cello), disengaged; first-class library, Tavans, &c. H., 5c, Morgan-mansions, Highbury

WANTED Known, high-class Trio, Violin, 'Cello, Piano, disengaged shortly; hotel, café, or cinema; experienced; good extensive library. S. A., 92a, North View-road, Nightingale-lane, Hornsey.

WANTED, by Quartette of high-class Instrumentalists, engagement shortly, Violin, 'Cello, Piano, and Organ (Relief Pianiste); hotel, café, or cinema; thor. exp. in picture arrangement; extensive library. S. J., 92a, North View-road, Hornsey.

WANTED, Engts. for ladies' Jazz Bands; town only. BASSANO, 8, Store-street, W.C. 1.

Deputies. Deputies. Deputies.
WANTED Known, reliable, experienced Orchestral Players on short notice. SALON ORCHESTRA SOCIETY, 34, Oxford-street, W. 1. 'Phone, Museum 526. Telegrams, "Windonorch, Ox, London."

WANTED Known, if in need of Musicians, Orchestras, Music, 'phone Museum 526. Wire, "Windonorch, Ox, London." Write or call, Miss WINIFRED DONALD, L.R.A.M., Salon Orchestra Society, 34, Oxford-street, W.

WANTED Known, Organ (2 Man.). Pedal. Lessons given at ABBOTT'S SCHOOL, 30s. term. 47, Uxbridge-road, Shepherd's Bush.

CIRCUS ARTISTS WANTED.

WANTED, a couple of good Ground Acts, suitable for circus ring, for tenting, Ireland. Terms and particulars in first letter. Apply, JAMES DUFFY, c/o Robert Devlin, Limavady, Co. Derry.

CIRCUS ARTISTS' WANTS.

WANTED Known, The Biddall Family, now on tour, will shortly be at liberty for the Winter Season, with a number of First-class Acts, Male and Female Equestrians, with own horses. Acts can be seen now on tour. Terms and particulars to JAMES BIDDALL, c/o Mr. Rose, Bridge End, Ceres, Fife.

WANTED Known, ROLLO, Acrobat on the High Rope. A real sensation. Liberty shortly. P.A., 98, Peel-street, Rochdale, Lancs.

SHOWMEN'S ADVERTISEMENTS

WANTED, first-class Roundabout, Horses, Motor Cars, Scenic Railways, Figure 8, or high-class shows. Will pay first-class price for same. Please state where can be seen, by letter.
KITCHEN,
101, Elm-vale, Fairfield, Liverpool.

WANTED, Marionette Worker, immediately.
Wire wages required, BARTRAM, Rendezvous, Margate.

WANTED TO SELL.

WANTED, to Sell, Banjo, splendid concert instrument, satinwood, rosewood, ivory keys, cowhide case, 84s. BAKER, 60, London-road, Croydon.

WANTED, to Sell, Mandoline, Maldura, Rome; extended fingerboard, inlaid pearl, tortoiseshell, case, 70s.
BAKER,
60, London-road, Croydon.

WANTED, to Sell or Let, several good class duologue sketches, suitable halls or curtain-raiser. Box 549, "The Era."

WANTED, to Sell or Let, Original Sketches for Music Halls, Monos., Songs, Ideas written up. NEWTON WARREN, 14, Dorset-square, N.W. 1.

WANTED to Sell, many Selections and Overtures; full orchest. 1s. each. 1, Alexandra-road, Finsbury Park, N. 4.

WANTED to Sell, Orchestral Sub Drum, silver-plated Bach Trumpet, cheap. Box 552, "The Era."

WANTED, to Sell, White Dress Shirts (6), 13½ neck, sleeve 20in., best Irish make, fit small youth, as new. Also 1 dozen collars to suit. Lot 25s. Box 888, Robertson & Scott, Advertising Agents, Edinburgh.

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NEXT WEEK—
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The theatre has an imposing main entrance, with tiled floor, ticket office, main staircase, and a separate entrance to the pit.

The interior of the building is particularly well arranged, and consists of orchestra stalls, pit, dress circle, and gallery. On each floor there is a bar, with licence attached, and the requisite number of lavatories. The stage is commodious, and behind six dressing-rooms and prop room. In front of the stage is a sunk orchestra, and at the back of the property is a yard containing a range of wood buildings, shed, and a brick-built engine house. There is a separate entrance to the stage from Wilson-street, with good loading entrance.

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GUY CHILTON, Esq., Solicitor,
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THEATRE ROYAL, BLYTH.

EXPIRATION OF LEASE.

Artists kindly note that the lease of the above theatre expires on Saturday, Nov. 1, and all contracts onward from that date are hereby cancelled.

(Signed) GEORGE BLACK,
Head Office, 46, North Bridge St.,
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THE DIRECTORS BEG TO STATE that the new Directorate will consist of Three Local Gentlemen, Two Members of Parliament, and a well-known London Barrister-at-Law.

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GREEN ROOM PAPERS.

By CRITICUS.

REPUTATIONS THAT KILL.

SOME things are said not because they are true, but because they are tempting. In this category, I think, should be placed the statement that Dan Leno's big ambition was to play Hamlet. It tickles our fancy to imagine that a man with a comic red nose wishes to be a great tragedian (the great tragedian never returns the compliment, by the way, by hankering after the comic red nose), and it also touches our sympathy. Have we not all some secret ambition from which we are irrevocably barred? Thus, we accept the statement, add a little frill to it, and pass it on.

But let us suppose, for the sake of argument, that Dan Leno had really and truly ached to play the part of the Moody Dane. Let us carry our supposition a step or two further and assume that he could have played the rôle creditably. Would the public have accepted the new version of their famous humorist?

It is hardly thinkable. Dan Leno had made his mark as a screamingly funny man, and a screamingly funny man he would remain. His mission was too obvious. No matter how well he acted Hamlet, there would be no living down his reputation. The very words "Hamlet—D. Leno" would produce wondering smiles, and the humorous side of him would be spied through all his grave soliloquies.

The One-part Man.

For it is a sad fact that one can be killed by one's reputation. Nor is this only true of art. The good-natured member of the family who always runs downstairs to fetch up the salt which the servant has forgotten, or who runs upstairs to fetch down the slippers which his sister has forgotten, will try one day to develop "character," and find the job a hard one. The slippers and the salt that have earned for him the affectionate sobriquet of "Do-it Dick" will prevent him from ever attaining the rigid rock of Richard. The little boy who accidentally produces a good imitation of a sunset with pencil and paper will be destined for an artistic career, no matter how he may secretly sigh to be a policeman or a chauffeur or the hind legs of a circus elephant. And I know one man, a journalist, who has been killed by his ability to write paragraphs. Some call him the Paragraph King. So good are his paragraphs that no one dreams of taking his more elaborate work seriously, and he has brought up a family of four on articles less than seven hundred words in length.

In the acting profession, such little tragedies—making full allowances for the exaggerations of rumour—are all too numerous. They are all the more acute because, in so many cases, the actor or actors *could* progress in other directions but for the reputation that has marked him or her out for one particular kind of part. There are probably thousands of people at this moment who possess possibilities which, if they are ever given a chance to materialise, will only be given that chance by accident. Here is an example of the accident:—

A Tragedian by Accident.

"What are we going to do?" asks the producer. "It's too unlucky Jones and Smith falling ill at the same moment."

"How about Brown?" suggests his assistant.

"Just been engaged for the Duke's production."

"Has he? We might wire Robinson."

"Done it. Wants too much."

"Green?"

"Going to America."

"Williams?"

"Sprained his foot."

"Well—er—Tompkins?"

"Tompkins! My dear chap! Then who'd we get to play the buter in his place? Besides—eh, absurd!"

"I overheard Tompkins say——"

"Oh, ridiculous!"

For Tompkins made a bit of a hit a year ago as a comic servant, and he has been playing comic servants ever since. It gradually dawns upon the manager and his assistant, however, that Tompkins is the only solution. They send for Tompkins. They ask him what he thinks. He tells them, with his heart a-flutter. Very well, then. Let's try it. So the grim word goes forth.

And Tompkins, the comic butler, saved in the nick of time from his reputation, reduces the audiences to tears that are not the children of laughter, and theatreland finds another great tragedian in its midst—born out of the coincidence that two other tragedians happened to catch chills and go to bed with hot-water bottles on the same day!

A fantastic illustration? Not at all. Many of the greatest events, the biggest upheavals, the happiest unions, have depended for their origin upon the slenderest threads. Nature does not always rely upon either human folly or sagacity.

The Thespian Lucky Bag.

When we are crying out for fresh talent and talking, as we periodically do, about the decadence of the English stage, we would be wise to remember the case of Tompkins, and to cast around for further Tompkinses. Managers, in their selections, lack the spirit of adventure. It is worth losing a little to gain a lot, and an occasional lucky dip into the bag of untested talent may always yield a prize. One case I recall in particular out of my own experience. A young actor had a rather high and squeaky voice. Pathos was the only line in which he could ever have reached the heights, but managers were not sagacious enough to realise that one can be pathetic even with a squeak. So he made audiences laugh for a few years, till he grew tired of it and adopted another profession. He will never go back now. I believe the stage lost a very good man.

The fantastic solution is a periodic "General Post." Mix the names up in a hat once a month, and see how accident allots the parts! The sane solution is more repertory theatres and companies, where talent receives its full scope and development. The former is absurd, the second unlikely. May we not at least hope, then, that managers will compromise between the two by searching around a little more diligently in unlikely places, and that the public will assist by being more elastic in their conception of Tompkins, the comic butler?

ILKLEY URBAN DISTRICT COUNCIL.

KING'S HALL & WINTER GARDEN

APPOINTMENT OF MANAGER.

The Council invite applications for the appointment of MANAGER of the KING'S HALL and WINTER GARDEN from persons possessing the necessary qualifications. The Hall is licensed for stage plays, cinematograph exhibitions, and for music and dancing.

Applicants must state full particulars as to previous experience, age, and salary required. Applications, accompanied by COPIES of not more than three testimonials of recent date and endorsed "KING'S HALL MANAGER," to be forwarded to the undersigned (from whom further particulars may be obtained) not later than noon on Wednesday, the 27th inst.

Canvassing directly or indirectly will disqualify.

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Clerk of the Council,
TOWN HALL, ILKLEY.

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PROVINCIAL CENTRES.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden, A. M., Mr. James M. McCann.—Mr. George Grossmith and Mr. Edward Laurillard's company present here the attractive musical comedy, "Yes, Uncle." Mr. George Gregory achieved much success as Bobby Summers, and Mr. Paudy Dupirez assisted materially by his exceedingly droll impersonation of Babaynie Holybone. Miss Ursula Hughes was delightful as Joan Stark, and Mr. G. T. Milson capably filled the rôle of George Bellamy Stark.

ROYAL HIPPODROME.—R. M., Mr. Henry T. Downs.—Nora Delany, an accomplished comedienne, and George French, comedian, share the honours as top liners. Bert and Betty Wheeler, American singing and dancing duo; the 4 Powers, in their charming musical act; the Goolwyns, the lady and the golliwog, with their lightning club feats; Syd Sydney, vocalist, patterer and dancer; Lazuka and Partner, in comedy speciality act; and Ethel Wynne, vocalist, are also billed.

EMPIRE THEATRE.—L., Mr. Barney Armstrong; G. M., Mr. Vincent Potter.—The great Harmony Four, in a refined musical scena; Mr. Jan De Martell, Anglo-French comedian; Vine and Brewer, in their artistic musical entertainment; May Kinahan, a talented juvenile entertainer; Mr. Barry O'Neill submits his entertainment, "Land of Children's Dreams"; Alberto and Fahey, comedians; and Rene Baxter, vocalist, are here this week.

NEW ALHAMBRA.—G. M., Mr. W. Gibson Bradley.—Vaudeville here by the Floradoras, comedy girls, who appear with eclat in burlesque, "Two's Company, Three's None"; and Ob Darrell, in novelty act. Pictures complete.

GAIETY.—G. M., Mr. Ernest E. Forbes.—Appearing here are Belton and Osborne, in refined musical comedy act; Gee-Whiz Cartoonist; and Charlie Murray, a fine Irish dancer.

WEST BELFAST.—G. M., Mr. Tom Diamond.—Here are the Curtis Quartette, in vocal and dancing act.

BRIGHTON.

THEATRE ROYAL.—M., Mr. Lawson Lambert.—"Betty" returned for six nights and two matinées here on Monday, and won a cordial reception. The musical play is admirably represented by a splendid company which includes Messrs. Edgar Stanmore, Jack Martin, George Byrne, and Eric Algar, and Misses Winifred Hall, Laura Hayward, and Beatrice Boarer.

PALACE PIER THEATRE.—M., Mr J. W. Cordiner.—"When Knights Were Bold" attracted on Monday evening a large audience, who were kept in a state of heartiest merriment by the experiences of Sir Guy de Vere, a part which Mr. Bromley Challenor has made his own, aided by the Lady Rowena of Miss Marjorie Bellairs, and a well equipped company.

WEST PIER THEATRE.—S. M., Mr. A. W. Scholey.—Mr. J. A. E. Malone's company are here in the "Merry Widow," and "Gipsy Love."

GRAND.—S. L., Mrs. Kimberley; G. M., Mr. Frank Lister.—Mr. H. Armitage and Arthur Leigh continue their series of high-class plays here, and this week their choice falls on "The Barrier." "The Master of the House," and "The Lion and the Mouse," all of which are sympathetically and powerfully represented.

HIPPODROME.—M. D., Sir Walter de Frece; G. M., Mr. W. H. Boardman; A. M., Mr. A. Cobb-Suggit. — Gertie Gitana's powers to please were well displayed here on Monday, when her varied items were received with delighted applause; Wee Georgie Wood creates roars of laughter; Phyllis Monkman and Jack Buchan give revue selections; and included in the bill are George D'Albert, Bert Weston, Molly Butler, and the musical mystery, Black and White.

Boots, The Chemists, 54, Church-road, Hove; 204, Church-road, Hove; 88, Preston-road; 17 and 18, James's-street; 19, London-road; 158-162.

DUBLIN.

GAIETY.—M., Mr. C. Hyland.—The George Edwardes Company opened here on Monday night with the delightful musical play, "The Maid of the Mountains," a feature of the production being the appearance of Miss José Collins in her original rôle of Teresa.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton.—George Carney, original comedian, in song scenas; the Ilott Quartette, in excerpts from the operas; Barker and Tarling, "The Grumblers," in comedy act; the Joannys, in colour shadows; J. H. Scotland, in song and comedy; Jean Alexander, mimic; Mullaney Bros., comedians and dancers; and Percy Delevine and Co., in a comedy act.

ABBEY THEATRE.—Much interest centres in the production, for the first time on any stage, of two new plays here, the first being "The Fiddler's House," in three acts, by Padraic Colum, followed by "A Serious Thing,' in one act, by Gideon Onsley.

EMPIRE.—L., Mr. B. Armstrong; M., Mr. A. Armstrong.—The clever troupe of entertainers, "The King's Jesters," in music and mirth; in addition the Five Jocks present a musical, vocal, and dancing scena entitled "A Night at Hame"; Sterling and Richmond, lady duettists; and Betty Noble, comedienne and dancer, complete the show.

QUEEN'S.—M., Mr. C. F. Wright.—J. F. Mackey's company of Irish Players appear in the well-known Irish drama, "The Colleen Bawn."

TIVOLI.—M., Mr. C. M. Jones.—Foreman and Fannin, "The Millionaires," a clever pair of cross-talk comedians, take pride of place here; other first-class turns include Cole and Rags, in an exhibition of eccentric juggling; Grace Cunard, in a vocal, dancing and juggling act; Calland and Hooper, in musical selections; Rose Coleman O. Byrne, a delightful soprano: Ennis and Connell, entertainers and dancers; Bond and Payne, acrobatic comedians; and Rea and Red, comedians, complete.

Boors, The Chemists, 102, Princes-street.

DUNDEE.

HER MAJESTY'S.—L. & M. D., Mr. F. W. Wyndham; G. M., Mr. Geo. T. Minshull; A. M., Mr. H. W. Ramsay.—Mr. Gilbert Miller presents this week "Nothing But the Truth," which, on Monday night, kept a big house rocking with laughter from start to finish.

KING'S.—P., Dundee Theatres, Ltd.; M. D. & L., Mr. W. Firth; D. & M., Mr. J. H. Oakden.—Leading features of the current week's bill are Wal Langtry, who makes a welcome reappearance; Winifred Ward, "the immaculate boy"; The Provenanies, who present some expert trick and musical comedy business; J. E. Sutton, a popular entertainer at the piano; The Brandons, in a unique musical speciality; Holden and Graham, in versatile originalities; The Royal Winchesters (assisted by Private Buckshire) in their comedy shooting act, and the Pictorial News complete.

QUEEN'S, P., Mr. Arthur Henderson.—Alma Le Dare, chorus comedienne, and W. P. Dempsey, character actor, supply the variety section of the programme here. Pictures complete.

MAIN STREET THEATRE.—P., Mrs. Burke.—Vi Venus, a clever male impersonator, does well here. Pictures complete.

PRINCESS'S.—M., Mr. McIntosh.—Norman and Louise, in vocal comedy act; Bobbie Graham, comedian; and pictures fill the bill here.

KINNAIRD PICTURE HOUSE.—L., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton.—Large crowds are being attracted to this new entertainment house, Supplementing a splendid programme this week is Wm. Davidson, tenor, late of the D'Oyly Carte Opera Co. A special feature of this house is the symphony orchestra, while the grand organ selections also constitute a decided attraction to music lovers. Boots, The Chemists, 14, Reform-street.

EDINBURGH.

LYCEUM.—M. D., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; G. M., Mr. P. L. Howat.—Mr. Arthur Bourchier's company is here with "Scandal." A strong cast is headed by Miss Thelma Raye.

THEATRE ROYAL.—P., Messrs. Howard & Wyndham, Ltd.; L., Messrs. Barney Armstrong, Ltd.; B. M., Mr. W. Scott Buccleuch.—A revue entitled, "Snookered," is being played here by Messrs. Beresford and Pearce's Company.

KING'S.—P., King's Theatre Co., Ltd.; M. D., Mr. A. Stewart Cruikshank; A. M., Mr. J. Anthony Henderson.—"Baby Mine," presented by Mr. Keith Kenneth's Company is drawing delighted audiences. The cast is headed by Miss Billie Sinclair, a vivacious comedienne; and by Mr. Wilson Coleman, an admirable actor, and the other members of the company give effective support to a performance that evokes loud laughter and applause.

EMPIRE. — P., Moss' Empires, Ltd.; M. D., Mr. Frank Allen; R. M., Mr. T. Aynsley Cook.—The Lancashire comedian, George Formby, heads a strong variety bill, which comprises Zenora, the clever equilibrist; a versatile entertainment by Flora Cromer; Barrett and Knowles, in a good piano turn; Charles Cohan, Hebrew comedian; Charles Kasrac and his "Devil-May-Cares"; the Two Rascals, featuring their latest song hits; and pictures.

LEICESTER.

ROYAL OPERA HOUSE.—Sole P. & M., Messrs. Milton Bode and Edward Compton; B. M., Mr. W. R. King.—The playgoing public are interested this week by the first appearance here of Messrs. Fred W. Warden and H. K. Hooper's company in "Five Nights." The various characters are admirably portrayed, the efforts of the artists being duly rewarded by the hearty appreciation of the audience.

THEATRE ROYAL.—Sole L. & M., Messrs. Milton Bode and Edward Compton; B. M., Mr. W. R. King; A. M., Mr. Geo. F. Warwick.—Deserved success is attending Mr. E. Hill-Mitchelson's stock season here. They entered on their third week on Monday with the romantic military drama, "The King and the Unknown Woman," with Miss Violet Carlyle as the unknown woman, and Mr. Stanley W. Healey as the Prince, being supported by Edward Malvern, Bertram Oates, A. Wilson Wynne, Ted Mooney, J. O. Cuthbertson, C. H. Henderson, Miss Elsie Clarke, Miss Evie Conway, Miss Ella Sennet, and Miss Tina Langlois.

PALACE THEATRE, LTD.—M. D., Sir Oswald Stoll; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas J. Phillips.—A diversified programme here is contributed to by Malcolm Scott, "The Woman Who Knows"; Jessie Broughton and Dennis Creedon, in their delightful musical entertainment; Page's Animated Dolls, a first-class show; the Marvellous Caron Troupe of lady gymnasts; Charlie Rich, a mirth-compelling comedian and raconteur; Rene Ralph, in dainty song studies; and Halma, the original crazy dancing juggler. Pictures complete.

PAVILION THEATRE.—P., Macnaghten Vaudeville Circuit, Ltd.; B. M., Mr. Joseph Lawrence.—The 42nd Division (East Lancs.) provide this week's bill of fare, with their revue, "Sweet Fanny Adams." The principals taking part include Sara Rosebury, Billy Leo, Fred Shuff, Tom Yates, and Kitty Curtis, Percy Lawler, Lottie Parsons, Tom Donley, and May Mignon. Pictures complete.

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NOTTINGHAM.

THEATRE ROYAL.—P., Robert Arthur Theatres Co., Ltd.; M. D., Mr. F. W. Wyndham; R. M., Mr. Harry Lyons.—Messrs. Grossmith and Laurillard present the musical play, "Oh! Joy," with an excellent cast. Miss Dot Temple sings with delightful charm as Lou Ellen Carter, Mr. Lawrence Barclay plays splendidly in the rôle of Sir John Carter, Mr. Eric Masters (Geo. Budd), and Mr. Guy Grahame (Jim Marvin), are an asset, and capital work is shown by Miss Madge White, Mr. Arthur Reynolds, Miss Florence Wilton, and Miss Nellie Dade.

GRAND.—P., Nottingham Grand Theatre and Estates, Ltd.; R. M., Mr. Frederick Monckton.—"The White Slaves of London" is being well played by the Stanley Carlton company.

EMPIRE.—P., Moss' Empires, Ltd.; A. M., Mr. Arthur H. Williams.—Betty Barclay and a Baritone (Geo. Glover) receive the warmest approbation for their artistic musical interlude. Susie Belmore, Vera Vere and Dorothy Belmore, present a smart turn of music, wonderful dress, and

A Woman's Worries.

By "ESTELLE."

IT was a charming garden in which to spend a brief holiday. Michaelmas daisies and late roses steeped themselves in the autumn sunshine, and a robin's song sounded in the apple-tree. The clamour of the munition factory seemed very far away.

A quarter of an hour passed drowsily. I woke to find Isobel, looking cool and delicious in a white frock, standing beside me.

"You pretty creature," I said, "sit down and let me have a look at you. You can't think what a joy it is to see you looking so sweet and nice. One cannot preserve their appearance in a shell-factory."

"I am not so sure," said Isabel, "certainly T.N.T. and things must be rather distressing. But that is not the only work that is telling on the looks of our sex, my dear. Most girls who are on the land, or motor-driving, get dreadfully sunburnt, and the hair of many V.A.D.'s is a thing to weep over. Always wearing a veil ruins one's hair."

"Always wearing a cap at the factory is certainly spoiling mine," I said ruefully. "I was never a beauty, but I had rather decent hair. Now it's getting very grey and thin, and I simply haven't the time to wave it and make it look respectable."

Isabel stared at me in charming dismay. "Dreadful," she exclaimed, shaking her head so that the sun glinted on her own rippling burnished hair—"This is indeed a minor horror of the war. I do hope women will not sacrifice their charm as well as everything else in doing their bit. There is no necessity for anything of the kind, and if you will let me talk without interruption for about ten minutes, I think I can show you that usefulness and ugliness are by no means inseparable."

She leant back in her chair, and as she spoke, I noted the clear whiteness of her skin, the beauty of her hands and nails, the long dark lashes that gave shadowy charm to her eyes and contrasted so well with her fair wavy hair.

"This war," she began, "is making us find out what is essential and what isn't. We have wasted time, and we've got to work doubly hard to make up for it; that is why you and I have spent five hours to-day in thinning out turnips, instead of lounging in cultured ease. Nevertheless, I keep a thick hedge round my kitchen garden, and a few beds filled with flowers and not with onions, because when Jack comes back, he likes to see this place looking as he remembers it. Also I like to look as nice as possible without spending much, because he appreciates it. Last time he came back—she smiled rather shyly—he said I looked 'worth fighting for!'"

"You do," I interposed heartily.

"Well," she resumed, "hard work is certainly bad for one's appearance, and women are realising to their dismay that the pre-war methods of soap and water followed by a dabbing with some cheap face cream, and an application of powder—methods which sufficed when one led an easy, sheltered life—are not enough to counteract the real strain put upon the skin by strenuous out-door work. That kind of thing will not prevent you from burning and chafing when you are out all day in strong sun or wind. I have suffered agonies myself from 'freely applying' a so-called 'soothing and healing' cream to an already smarting skin. However, I am free of all complexion worries now. When I first took up gardening I got dreadfully sunburnt. I cured it by using mercolised wax; even our village chemist sells the blessed stuff. I cover my face and neck with a thin layer of the wax, which absorbs the old skin invisibly and painlessly, leaving the fresh new skin exposed. It's only hastening nature's way, of course."

"I used to think powder was indispensable. But the extravagance and waste involved in using powder made me think. Now I use a simple but very effective home-made lotion of cleminite and water that gives the bloom of powder, and *remains all day*. Think of the joy of not having to worry perpetually as to whether one's nose is shiny or not. Moreover, cleminite is good for the skin, and is a marvellous protection against all weather."

"Your skin is lovely enough," I said, "though I'm afraid nothing would improve mine. I wonder, though, if you could recommend something for my hair?"

"I can," said she, "but I wish you'd try my complexion treatment first. As to your hair, this is my suggestion. Come round to the chemist after tea and we'll get some stallax. I'm running out of supplies, so if you like I'll split an original packet with you, and you can try it. Before you shampoo your hair with it, rub a little olive oil into your scalp, as washing always dries the hair. Stallax is by far the best shampoo I know. Then I'll make you up a tonic—no, it's no secret—just boranium and bay-rum. As to waving, hot irons have most *disastrous* effect; besides, those hard, regular waves they put in at hairdressers aren't really becoming to anyone. Silmerine is a very pleasant liquid, and you can regulate the waves so as to suit your features. I myself prefer a slight ripple, and I get it by damping my hair with silmerine, and leaving a slide in. There, what do you think of me as a beauty specialist?" she ended, laughing. "Here's tea, so let's turn to brighter subjects."

"I guess I'll try some of your notions," I said, as we were having tea in the garden. "Just one question more, how do you keep your hands so nice in spite of gardening and housework?"

Her white hands with their delicate pink nails were moving deftly among the tea things. "Bicrolium jelly," she answered—"it gets the dirt out of the cracks and keeps one's hands quite nice. I use a liquid nail polish—Parker Belmont's—it looks nicer and doesn't wash off, but you cannot obtain it now, unfortunately. Sugar?" she inquired.

I nodded, my eyes still drinking in her charming appearance. She read my thoughts.

"Not so bad for a war-time housemaid-gardener," she laughed.

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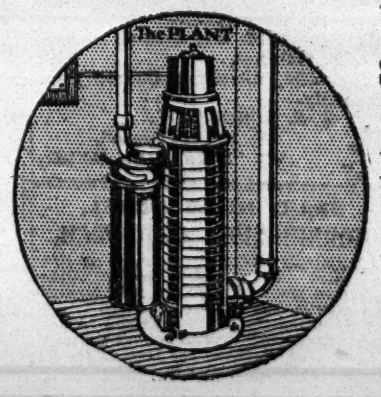

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comedy; Jack Thomas keeps the house laughing by his drollery; Tex McLeod proves an expert in lasso work; Les Mosselas submit a novelty; and expert items are contributed by The Videos, roller skate dancers, and Louis Stone, upside-down dancer.

HIPPODROME.—P., Nottingham Hippodrome, Ltd.; R. M., Mr. F. Dudman Bromwich.—Raymond, and his mysteries, are puzzling and delighting large audiences; Molly Wells, with Frank Mayban at the piano, gives some enjoyable items; Gerald Cyril ventriloquises capitally; Violet Nava and Co. are heard in an excellent musical mélange; and appreciated humour comes from Dave Bryant, comedian, and Lyal and Bert.

Boors, The Chemists, 22, Goose-gate, Trent Bridge; 48, Arkwright-street; 177-79, Alfreton-road; 126-8, Derby-road; 88, St. Ann's Well-road; High-street and Pelham-street, Exchange Walk; 21, London-road; 181, Mansfield-road; 10, Listergate; 1, Angel-road, Market-place; 1, Mansfield-road (corner Shakespeare-street); 269, St. Ann's Well-road, Carrington-street Bridge; 66, Wilford-road.

"REPARATION."

Russian Drama in Three Acts, by Leo Tolstoy, produced at the Grand Theatre, Leeds, on Monday, Aug. 18.

Anna Pavlovna	Agnes Thomas
Nurse	Anna Russell
Alexandra	Meggie Albanesi
Maid	Dulcie Benson
Victor Karenin	Ion Swinley
Lisa Protasova	Athene Seyler
Fedya	Henry Ainley
Masha	Alice Moffat
Gipsy Leader	Anna Filipova
Officer	Richard Grenville
Ivan Makarovich	Henry Morrell
Prince Serglus Abreskov	Otho Stuart
Anna Karenina	Marion Terry
Nastasia Ivanovna	Dora Gregory
Ivan Petrovich	Claude Rains
Voznesensky	Julian Courtville
Artemyev	Ernest Milton
A Magistrate	Howard Rose
Policeman	Leonard Sickert

Gilbert Miller and Henry Ainley did Leeds the honour on Monday of producing the Tolstoy drama, "Reparation," at the Grand. It is destined for the St. James's Theatre, and the full London company appeared in the production. Briefly told the story of the play is as follows. One Fedya, a member of the Russian middle class with Bohemian tendencies, lacking ambition, and deaf to the call of morality and social obligations, leaves his wife, Lisa, and child transferring his love to a beautiful young gipsy, with whom he lives openly amongst her associates. Glimpses of a lovable nature are shown in the man, and although he is really sorry for the suffering of his wife he has not the will to alter his ways, and spare her the sorrow. Drifting down to the dregs he is swallowed up in the whirlpool of dissolution. His wife, firmly believing herself a widow, marries an old lover, Victor Karenin. Fedya is discovered, and lisa and her husband are prosecuted for bigamy, a most serious crime in Russia, for which the penalty is severe. In a final effort to raise himself from the morass he sees in a flash how things stand, and in a noble act of self-sacrifice and reparation he ends his life, thus freeing his wife from the disgrace of conviction and imprisonment. In the first act the true atmosphere of the Russian gipsy's home is cleverly realised—the wild passionate music, the haunting folk song, and the riot of colour dimly seen through the mist of smoke and fumes of drink. In Act II. a beautiful and tender scene takes place between Victor's mother and Lisa, the former bent on saving her son from marrying Fedya's wife. The third act is the finest in the play, the scenes showing a low class restaurant in Saratov and a corridor in the Russian courts being especially good.

Mr. Ainley gave an admirable performance, more particularly in the third act, where Fedya sinks to the lowest level, and again in the examining magistrate's office, where his fine voice is heard in a passionate denunciation of the law. Miss Marion Terry is lovable and tender as Victor's mother, Anna Karenin. Miss Agnes Thomas gives a fine study of Anna Pavlovna, and Lisa herself is made a sweet character by Miss Athene Seyler, and Miss Alice Moffat, makes a passionate and beautiful Masha. Mr. Ion Swinley must be credited with a polished and manly rendering of Victor. Other names worthy of mention who play smaller parts are Meggie Albanesi (a clever young lady), Otho Stuart Claude Rains, and Howard Rose.

The scenery by Mr. J. A. Fraser is from original designs used by the Art Theatre, Moscow. The Russian gipsy folk songs and music have been arranged by Mr. Norman O'Neill, who also cleverly handles the orchestra. The play was produced by Mr. Stanley Bell. After a great many curtain calls Mr. Henry Ainley made a telling little speech, in which he made the interesting announcement that it was 40 years ago, on Thursday this week, that he first saw the light in Leeds (within a mile or so of the theatre).

NEXT WEEK'S CALLS.

MONDAY, AUGUST 25, 1919.

The Editor relies upon the good faith of managers and other , and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR SEPTEMBER 15 NOW DUE.

LONDON THEATRES OF VARIETIES.

BALHAM HIPPODROME (rehearsal, 4).—Nellie Wallace, Hilda Glyder, Four Storks, —Lake and Barrasford, Foster Kershaw, Dale and O'Malley, Mimi, Albert Voyce, Frank Le Dent.

CAMBERWELL PALACE (rehearsal, 4).—Ernie Mayne, Johnson Clark, Lily Lena, Lake and Barrasford, Scotch Kelly, Phil Parsons, Winston Players, Mena, Harr. Brown, Sinclair's Diamonds, Sylvia.

CLAPHAM GRAND (rehearsal, 4).—Jack and Evelyn, Geo. Gilbey, O'Gorman Bros., Daisy James, Daly and Healy, Pauline Travis, Fisher and Lea, Joan Jolly, J. Williams.

COLLINS'S MUSIC HALL (rehearsal, 4).—May Henderson, Frank Powell, Joy Wattle, Dale and O'Malley, Brisdon, Renee and Godfrey, Bros. Lawn, The Castillions.

CROYDON EMPIRE (rehearsal, 4).—Nella Allen, O'Gorman Bros., George Gilbey, Hilda Glyder, Eight Harmony Girls, Vivian Foster, Billy Simpson.

HAMMERSMITH PALACE (rehearsal, 4).—Ten Loonies, Lily Lena, Scotch Kelly, Ben Albert, Mewse and Singer, Merle's Cockatoos, Sam Hilton.

HOLBORN EMPIRE (rehearsal, 11). —Ernie Mayne, Ella Shields, The Poluskis, Shawlene, Edie Veno, George Calver, Walker's Juveniles, Mazuz and Mazette, Duncan's Collies, Jane Croft.

ILFORD HIPPODROME (rehearsal, 4).—Bert Errol, Sam Mayo, Tom Clare, Cooper and Lait, The McKays, Ina Hill, The Bam Bams, Babette and Ninette.

ISLINGTON EMPIRE (rehearsal, 4).—George Mozart, Hayman and Lowe, J. W. Rickaby, Tom Stuart, Phil Parsons, Harry Brown, Phil Ascot Four, Osborne Trio, George Murphy.

KILBURN EMPIRE (rehearsal, 4).—Lew Lake presents Chas. Austin in revue.

LEWISHAM HIPPODROME (rehearsal, 4).—Fred Karno presents "Kill or Kure," Two Cures, H. J. Corner's Company, Adam Tomlinson, Hinsle and Assistant, Harry Freeman.

PALLADIUM.—Little Tich, Maidie Scott, Jay Laurier, Whit Cunliffe, Albert Whelan, Yvonne Granville, Hamamura Family, Tucker, Lucille Benstead, Nelson Duo.

POPLAR HIPPODROME (rehearsal, 4).—Lew Lake presents "Jolly Jack Tar."

PUTNEY HIPPODROME (rehearsal, 4).—Harry Tate and Co., Dusty Rhodes, May Erne and He, The Michaeloff Trio, George Perry, The Eldons, Beryl Higgs, Terry Twins.

SHOREDITCH OLYMPIA (rehearsal, 4).—Jean Aylwin, Dippy Diers, May Henderson, Rae and Rosie Walters, W. B. Raby, Donald and Carson.

WILLESDEN HIPPODROME (rehearsal, 4).—George Mozart, Harry Tate and Co., Daly and Healy, Belle Mora, Gerrard, Bonetti and Corri, J. H. Wakefield.

WOOLWICH HIPPODROME (rehearsal, 4).—King and Benson, R. A. Roberts, Vera Wooton, Grey and Scott, Tom E. Hood, Radford and Russell, McIvor and Scott, Will Tyler, Brenne and Erard.

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BOSCOMBE HIPPODROME (rehearsal, 1.30).—Frank Whitman, Great Wieland, Black and White, Alice Hollander, Geo. Jackley, Tex McLeod, and company as booked.

BRIGHTON HIPPODROME (rehearsal, 12).—"The Follies of 1919."

GLASGOW ALHAMBRA (rehearsal, 12). —"Jolly Times" revue, Hymack, The Pinales.

LEEDS HIPPODROME (rehearsal, 12).—Hawthorn, Harry Taylor, Mollie Butler, Sherlock Sisters and Clinton, Jay Whidden, G. H. Elliott, Goodfellow and Gregson, Gobert Belling.

LIVERPOOL HIPPODROME (rehearsal, 12).—Wylie and Tate's "Mr. Manhattan."

MANCHESTER PALACE (rehearsal, 11). —"Box o' Tricks."

MARGATE HIPPODROME (rehearsal, 2.30).—Robert Courtneidge's "Daddies" (Aug. 25, 26, and 27). Robert Evett presents "Betty" (Aug. 28, 29, and 30).

NEWCASTLE HIPPODROME (rehearsal, 12).—Van Dock, Colley and Scott, Effie Man, Robert Reilly, Poluski and Mott, Leslie, Stanelli and Edgar, Du Calion, Gaston Palmer.

PORTSMOUTH HIPPODROME (rehearsal, 1).—Le Cardo Brothers, Maclaine, Esta Stella, Arthur Prince, Palace Girls, Hedges Brother and Jacobson, Les Robertys.

PRESTON EMPIRE (rehearsal, 11).—"Billotted."

SHEFFIELD HIPPODROME (rehearsal, 12).—The Ketos, Bert Weston, Blaney and Farrar, Vokes and Dog, Billy Reeves and Co., Les Trombettas, Chas. Morritt.

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—Enzer Duo, Evelyn Taylor, Fyne and Hurley, D'Arcy Woolven Trio, Lupino Lane, May Sherrard, De Biere.

SOUTHEND HIPPODROME (rehearsal, 1.30).—Jack Goodson's "Violette."

WOLVERHAMPTON EMPIRE (rehearsal, 1).—Maisie Danvers, Tom E. Hughes. "Jack in the Box."

PARIS ALHAMBRA.—Period Aug. 29 to Sept. 11, 1919, Three Merrills, Jerry and Co., Will Bland and Co., Nathano Brothers, Three Dorinos, Rembrandt, Bernardi, Mossetti and Partner, &c.

RAYMOND Monarch of Mystery.

LONDON SYNDICATE HALLS.

BRIXTON EMPRESS (rehearsal, 12).—Joe Elvin and Co. in "Patching It Up," Lily Morris, Wilson and Waring, Five Bombays, G. W. Hunter, Three Colonial Girls, Etta Howard, Doris Delmar and Billy, Bioscope.

CHELSEA (rehearsal, 12). — Lawrence Brough and Co. in "Fegant Edward." Kuba Quartette, Jock McKay, Benedetti Bros., Olwen and Bessie Owyn, Three Mahers, Ernie Whitmee and a Comedienne, La Belle Nello, Bioscope.

EAST HAM (rehearsal, 12).—Ching Wu, James Fawn, Daunton-Shaw Troupe, Edgar Curtis, MacLeod and Bernard, Vi and Viola, Olga Sydney, Mme. Dalmere's Circus, Bioscope.

EUSTON (rehearsal, 12).—Linga Singh, Manuel Vega, Gaby Revette, Susie Marney, Haywood and Hay, Field and Mansell, Flynn and Haynson, Sisters Reeve, Bioscope.

LONDON PAVILION (rehearsal, 11.30). —C. B. Cochran's production, "As You Were."

METROPOLITAN (rehearsal, 12.15).—Mary Mayfren and Co. in "Tornado," Sam Barton, Cullen and Carthy, Herbert Winter and Bunny, Olwen and Bessie Owyn, May Edney, Hector and Lolletta, Joyce and Shields, Bioscope.

OXFORD (rehearsal, 12).—"A Temporary Gentleman."

SOUTH LONDON (rehearsal, 12).—Maude Aston and Co. in "Squibs," Finlay Dunn, Alexia and Morley, Hartley Wonders, Susie Marney, Sisters Reeve, Romani, Wat Jackson, Tom Yorke, Bioscope.

TOTTENHAM (rehearsal, 12). — Harry Champion, Query, Havanna Troupe, Barleycorn Players, Geo. Rae, Jean and Josie, Katrina and Joan, The Holdens, Alma Le Dare, Bioscope.

WALTHAMSTOW (rehearsal, 1). — Sid Cotterell and Co. in "His Night Out," The Balmorals, Athas and Collins, George Rae, Two Lillies, Benson Gray, Lottie Jago, Bioscope.

WATFORD (rehearsal, 1).—Henry Baynton and Co. in "Hamlet," "Merchant of Venice," "Romeo and Juliet," "The (Sleigh) Bells," "David Garrick."

RAYMOND Merriest of Magicians.

MOSS' TOUR.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Marie Lloyd, Joe and Willy, Les Nosselas, Rubani Trio, Ernie Garner, Daisy Taylor, Jack Lane.

BIRMINGHAM GRAND (rehearsal, 1).—Albert de Courville's "Keep 'Em Alive."

BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—Virginia Earle, Allen Stuart, Terry and Elvyn.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Betty Barclay and Baritone, The D'Ormondes, Elsie Southgate, Harry Marlow, Billy O'Connor, Royal Bartle Quartette, Bruce Green.

CARDIFF EMPIRE (rehearsal, 1).—Harry Day's "Stunts."

CARDIFF OLYMPIA (rehearsal, 11).—Artists as booked. Will artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and that no variety agent has the sole bookings of the former theatre.

EDINBURGH EMPIRE (rehearsal, 1).—Albert de Courville's "Tip-Top."

FINSBURY PARK EMPIRE (rehearsal, 1). — The Gresham Singers, Wish Wynne, Magini, Fred Russell, Geo. Wilbey, Kara Roma, Harry Herbert, Sisters O'Hara.

GATESHEAD EMPIRE (rehearsal, 12).—Gilday & Fox, Alfredo, Three Jees, Four Swifts, Doria's Dogs, Archie O'Neil, Annison and Major.

GLASGOW COLISEUM (rehearsal, 1).—Percy Honri, Rosie Reys, Holden and Graham, Louis Stone, Bert Hughes and Co., Barney and Nora Moore, Hector St. Clair.

GLASGOW EMPIRE (rehearsal, 11). — Hetty King, Ted Charters, Pilu, McNaughtons, Mary Leighton, Melody Makers, Petite Nina and Seals.

HULL PALACE (rehearsal, 1).—Florence Smithson, Andy Moran, Bert Harrow, Garadini, Barrett and Knowles, The Hanlon-Charles Quartette, Fred Sylvester and Co.

LEEDS EMPIRE (rehearsal, 1). — Billy Merson, Ex-Private Fagan, Caron Troupe, Torino, Twelvetrees Trio, S. W. Wyndham, Naughton and Gold.

LIVERPOOL EMPIRE (rehearsal, 1).—Harry Lamont presents his Cowboy Minstrels, Nina Gordon, Chas. Cohan, The Mongadors, Alex. Prince, Chas. Kasrac and his Devil-May-Cares, Royal Merry Four.

LIVERPOOL OLYMPIA (rehearsal, 1).—Harry Day's "On the Wing."

LONDON HIPPODROME (rehearsal, 11). —"Joy Bells."

NEWCASTLE EMPIRE (rehearsal, 1).—Chas. Withers & Co., in "For Pity's Sake," Nellie and Sara Kouns, Billy Bennett, Frank O'Dell, Famous Monzos, Kelly and Drake, Stan Kavanagh & Co.

NEW CROSS EMPIRE (rehearsal, 1).—Grock and Partner, Fred Barnes, Rolf Slater, Zelora, Dick and Jim Mortimer, Victor Kelly, Bert and Betty Wheeler, Dolly Elsworthy.

NEWPORT EMPIRE (rehearsal, 1).—Daisy Dormer, Hayman and Franklin, Enid Cruickshank and May Watson, Franklyn and Salisbury, Lauri Howard, Two Tomboys, Sylphide Sisters.

NOTTINGHAM EMPIRE (rehearsal, 1). —Pimple, Nixon Grey, Farr and Farland, The Marvellous Poppesus, Kitchen Comedy Four, Lloyd and Montrose, Brooklyn Comedy Four.

SHEFFIELD EMPIRE (rehearsal, 1).—Chas. B. Cochran presents "The Better 'Ole."

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Albert de Courville's "Hotch Potch."

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Wilson Hallett, Winifred Ward, Spalding and Vanguard, De Wynne Brothers, Ellerslie Pyne, Farrow and Fiske, Alexander Kids. Note.—South Shields bars Tynemouth.

STRATFORD EMPIRE (rehearsal, 1).—Albert de Courville's "Soldier Boy."

SWANSEA EMPIRE (rehearsal, 2).—Lew Lake's "Sons of the Sea."

SUNDERLAND EMPIRE (rehearsal, 1). —Marie Ambrose, Van Hoven, Bert Terrell, Suther, Joe Dixon, The D'Voraks, The Three Ernests. Artists are requested to bring band parts for full orchestra, including horns and bassoon.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"The Red Moon," Dolly Victoria

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STOLL TOUR.

ARDWICK EMPIRE (rehearsal, 12.30).—The Q's, Halma, The Anartos, T. E. Dunville, Ernest Krake, Anna Martens, Bioscope.

BRISTOL HIPPODROME (rehearsal, 12.30).—"The Lads of the Village."

CHATHAM EMPIRE THEATRE (rehearsal, 2.30).—Ray Wallace, Jubb and Jerome, The Five Sisters, Fuji Family, Charlie Rich, Daimler and Eadie, Bioscope.

CHISWICK EMPIRE (rehearsal), 12).—Orpheus, Lune and Shaw, Poole's Myriorama, Marcelle and Partner, Frank Fay, Nelson Jackson, Ian Colquhoun, Bioscope.

HACKNEY EMPIRE (rehearsal, 12).—Wilfred Burnand, Christine Roy, Sammy Shields, Ernest Hastings, Alice Craven, Tambo and Tambo, The Dinnies, Bioscope.

LEICESTER PALACE (rehearsal, 12).—Tom Gott, Mutt and Jeff, Rosie Lloyd, Paul Gordon, Sandy Powell, Isa Wise, Bioscope.

LONDON ALHAMBRA.—Oscar Asche's revue, "Eastward Ho!" first production Aug. 27.

LONDON COLISEUM (rehearsal, 10).—Loie Fuller's Dancing Sylphs, Mlle. Gamsakourdia and M. Demidoff, Squire, Fairney and Novello, Hiawatha and Minnehaha, Five Petleys, De Guchi Troupe, Cole and Rags, Bioscope.

MANCHESTER HIPPODROME (rehearsal, 10).—Vera Caine, The Mandos Breconia Singers, Egbert Bros., Zetta Mor, Cecil Lyle, Rene Ralph, Bioscope.

SHEPHERD'S BUSH EMPIRE (rehearsal, 12).—Ed E. Ford, Anna Dorothy, La Pia Harry Hemsley, Bioscope.

STOLL PICTURE THEATRE (London Opera House).—Pictures and varieties.

WOOD GREEN EMPIRE (rehearsal, 12).—Fields and Doreen, Dan Whitley, Juliet and Piero, The Deldees, Doris Ashton, Two Selbinis, Bioscope.

RAYMOND Is in Town.

MACNAGHTEN TOUR.

BLACKBURN.—Harry McKelvie, Hi-Diddle-Diddle."

BRADFORD.—Miles Stavordale Quintette, Dalva Duo, Theo Ward, Power and Bendon, Emilion Bros. and Lady, Katie Butler.

BURNLEY.—Doris Brunton, Bert Elliott, Daisy Wood, Girton Girls, Den and Mark, Squire and Thornton, Culpitt.

CARLISLE.—Manuel and Francois, Elsa Cowie, Denise and Jan, Rebecca Brodie, Blanche and Boston, "Carmo."

HALIFAX.—Selkirk's Juveniles, Niblo and Doris, Dan Fraser, Three Nestos, Allan Shaw, Hunter and Bob.

HUDDERSFIELD. — George Bass, Maurice, Record Quartette, Sylvia and Fox, Alec Fredson, Betancourt, Red, White, and Blue Trio.

LEICESTER.—Company as booked.

SOUTHAMPTON. — Edis and Forbes, Gicardo, Joe and Betty Binns, Alcide Capitaine, Alby Williams, Gintaro, Bros. Curran, Osborne and Perryer, Clark's Cyclists, George and Butcher.

WARRINGTON.—Joseph Cheetham, Tom Fox, Damsell and Boy, Herbert La Martine, Bros. Lowell, J. C. Scotter, and company as booked.

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KENNEDY CIRCUIT.

BIRMINGHAM GAIETY. — Brothers Luck in "Certs.," Lawler Company.

WEST BROMWICH EMPIRE.—Lola Charm's revue, "Hello, Bubbles!"

WEST BROMWICH THEATRE ROYAL. —Mrs. Kimberley's company, "The Woman Who Didn't Wait."

HARRY BAWN CIRCUIT.

EDMONTON EMPIRE (rehearsal, 4).—Viviana and Co., Lottie Lennox, Leo Martin, Nesta Verney, Tilley and Wagner, Billy Housini and Co., Sisters Houghton. (Sixteen band parts required.)

EDMONTON HIPPODROME (rehearsal, 5).—Vio and Elsie, and company as booked.

MILE END EMPIRE (rehearsal, 5).—"Just Us Four," Lena Walker, and company as booked.

LEON VINT CIRCUIT.

BARRY DOCK PALACE.—Rose and M. Dubin, Freda Pay.

LLANELLY PALACE.—Sherlock Holmes.

NEATH PALACE.—Will Walton, Trois Cloches.

RAYMOND King Laugh Maker.

ALBANY WARD CIRCUIT.

Band rehearsals at each place at 1 o'clock, except Weymouth at 12. Note.—All artists must attend rehearsal on Monday as per contract.

BARNSTAPLE THEATRE ROYAL.—Harry Ray's company in "The Blue Boys" (Aug. 25, 26, and 27).

CHEPSTOW PALACE.—Daly and Marr, Gwen Thomas.

CHIPPENHAM PALACE. — Oswald Cray's company in "The Plaything of an Hour" (Aug. 28, 29, and 30).

GUERNSEY THEATRE ST. JULIAN'S. —Robert Courtneidge's company in "The Man from Toronto" (Aug. 29).

JERSEY ALHAMBRA. — Jack Soper, Gladys Romeril.

JERSEY OPERA HOUSE. — Robert Courtneidge's company in "The Man from Toronto" (Aug. 25, 26, 27, and 28).

SALISBURY NEW THEATRE.—Stephenson and Norris' company in "Carminetta."

SALISBURY PALACE.—The Lombards, Walter Wade, Wardini, The Two Canadians.

TROWBRIDGE PALACE. — Oswald Cray's company in "The Plaything of an Hour" (Aug. 25, 26, and 27).

WEYMOUTH ROYAL JUBILEE HALL. —The Five Wartons, Hibbert's Ladies, Dancello, Stacey and Tinney, Irene May.

YEOVIL PALACE.—Louis Casson's company in "The Girl of the Golden Gate" (Aug. 28, 29, and 30).

BOSTOCK TOUR.

IPSWICH HIPPODROME (rehearsal, 2). —Austin Rudd, Sisters Sprightly, May and Frances, Mathew Boulton and Co., The Welcomes, West and Tate, Denton's Eight Rays of Sunshine.

IPSWICH LYCEUM THEATRE.—"Dora Stays the Night."

NORWICH HIPPODROME (rehearsal, 2).—Fulgora, Eddie Brown, Takase, Florence Yaymen, Tom Burton, Les Klicks, Sutcliffe Family.

NORWICH THEATRE ROYAL.—"The Man from Toronto."

PAISLEY THEATRE (rehearsal, 12).—Wal Langtry, Christie and King, Kranton, The Westwoods, Chas. Ulrick, Stowe Brothers, Glass and Grant.

PAISLEY RINK PALACE (rehearsal, 6). —Brothers Bright, Day and Daly, Evelyn and Bransby.

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Malcolm Scott, Will Lacey, Meteor Trio, Eddy Gray, Marcus, The Mervan Sisters, Dolly Whiz, Stidder, Eddy Reed.

ALDERSHOT ALFRED BERT'S MILITARY HALLS (rehearsal, 2.30).—The Three Cuddly Kids, Rome and Jerome, Minnie and Leslie, Casca and Florence, The Desmonds, The 2 Bobettes, Glen Cairns and Alf Bishop, "Kismet," Dora, Sid Barnes, Edie Gray, Louise Edmonds, Kathleen Dobinson, Lena Walker, Dolly Devon, Rosie Everette, Elsie Young.

ASTON HIPPODROME (rehearsal, 12).—Cruikshank, Ronaldo, Sparkling Mozelles, Hart and Hall, Lily Langtry, Pasquali Bros.

AIR PAVILION (rehearsal, 1).—W. F. Frame, Le Beiges, Paynes and Giles, McLean Twins, Leslie Strange, Bess and Gibson, Hanvar and Lee.

BATH PALACE THEATRE.—Tom and Mary Matrano, Serva Dane, Mark Coney, Two Crystals, Daisy and Ramsey, Bart Trio.

CHELTENHAM HIPPODROME.—Harry Foxbury's revue, "Mary Had a Little Lamb."

COVENTRY HIPPODROME (rehearsal, 1).—Jack Pleasants, Jack Thompson and Annie Walker, Lynne and Green, Stewart Morton, Granam Bros., Connie Howard.

DUNDEE KING'S THEATRE (rehearsal, 12).—Ernest Shand, Josephine La Barte, Woodhouse and Wells, Ethel Castaldini, Lieut. Gordon, Harry Marvello, Phil and Phlora.

FOLKESTONE PLAYHOUSE (rehearsal, 12).—Fred Manning, Alldaye and Nyte.

GLASGOW PAVILION (rehearsal, 11).—Beresford and Pearce present "Snookered" revue.

GOOLE COLISEUM (rehearsal, 1).—Brock's Cycling Maniacs, Leo Fields and Lady, Ferguson and Mack, Molly West, Vine and Brewer, Wee Georgie Beck, Alfred Poynton, Randal and Gesta.

GUILDFORD PAVILION.—"The Wits."

GUILDFORD ROYAL (rehearsal, 2).—Moreton and Heath present "The Arcadians."

LONDON CANNING TOWN IMPERIAL THEATRE.—Joe Peterman presents revue, "Demobilised."

LONDON CANTERBURY. — G. W. Foster, "The Circus King"; Miss Kitty Stewart, "Adventures Among the Cannibals"; Moro; Pathé Gazette, and other new pictures.

LONDON GRANVILLE.—F. E. Chabot's revue, "It's Topping," Pathé's Gazette.

LEITH ALHAMBRA.—Teddy Grant presents "Hip Hip Hooray."

FRANK FAY

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LONDON POPLAR QUEEN'S THEATRE (rehearsal, 12).—Poole's "Vindictive," Sunshine and Shadow, John Donald, Walter O'Brien, Little Hazel, Jean's Illusion, Brown and Potter, Pathe Gazette, Roya.

LONDON VICTORIA PALACE.—Ethel Levey, Mlle. Margo, Victor Nibbo, Dorothy Varick, Frank and Vesta, Accordion Trio, George Perry, Florence Cooper.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—Laurie's Juveniles, Laddie Jim and Kit O'Moore, Spence and Jocelyn, The Ferdos, O'Wray and O'Dare, Harry Levaine.

PENGE EMPIRE (rehearsal, 12).—Percy Hutchison's "Brewster's Millions" Company.

READING PALACE THEATRE.—Arthur Rigby's revue "Giggles and Girls," Billie and Burke.

RICHMOND HIPPODROME. — "The Yellow Ticket."

ROTHERHITHE HIPPODROME. — Karno's "Mumming Birds," Vernon and Brooks, George Rapley, Webb and Page, Fuller's Quartette, Shirley Whyte, Norah MacCarthy, Johnny Dundee, Dnig Sen Bros., Bioscope.

SALFORD REGENT THEATRE.—Pierce and Roslyn, Ivor Vintor, Mabel Costello, Jim Nolan, Hilda Mostyn, the Alaskas, Fred Lloyd, Zoe and Zona, Cambo and Castelle, the Regent Bioscope.

SHOREDITCH EMPIRE THEATRE.—Friscoe Five, Dan Master Morris, Lauri and Elsie Quartette, Fred Holt, Lowe and Lowman, Loup Ladies, Anita Hayes, Bioscope.

STIRLING ALHAMBRA (rehearsal, 1). —Wynne and Webster, J. E. Sutton, Phil Rallis Trio, Fred Lamp, Marcel De Vere, Marie Santoi and Co., in "A Night in Japan," Kenneth J. McRae.

Benefit Matinée to Will A. Jackson.

Will A. Jackson, who has been connected with the Macnaghten Vaudeville Circuit, as manager, for over 11 years, and has now relinquished his position and opened offices as a vaudeville agent at 395, Stockport-road, Longsight, Manchester, was at the Warrington Hippodrome on the 9th inst. granted by his directors a special matinée benefit in appreciation of his successful work while with the firm. The matinée was a big success, and a fine programme was thoroughly enjoyed by the large audience. Amongst the artists who made special journeys to assist were Jack Lane (Empire, Liverpool), Winifred Ward (Hippodrome, Manchester), David Poole (Olympia, Liverpool), Mark Stuart, Joe Dixon, Jack Craig, &c. Artists appearing at the Hippodrome also gave their services.

During an interval Ald. Bennett, on behalf of Lady Greenall, who was detained in London, presented Mr. Jackson with a valuable grandfather's clock, a cheque for a considerable amount, and other tokens in appreciation of the esteem in which he was held by his staff and fellow-citizens, and the good work he had accomplished during his four years' residence amongst them.

Mr. Jackson was also the recipient of many telegrams and letters wishing him good luck in his new enterprise.

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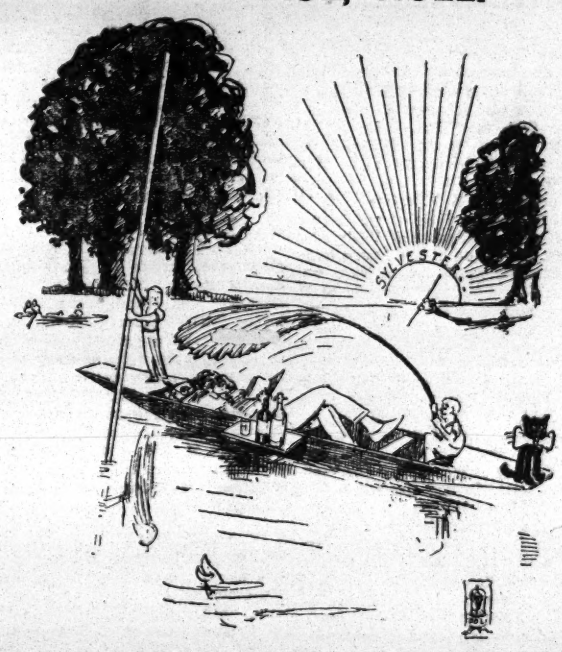

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THEATRICAL GOSSIP.

Standard Touring Contract in View—Extensive Sardou Revival—Productions Imminent—Advisory Board to Control Covent Garden Opera.

The Touring Contract.

A further meeting between representatives of the Theatrical Managers' Association, the Touring Managers' Association and the Actors' Association was held last week on the matter of the touring contract. The question was considered in all its aspects, with the result, we are glad to learn, that an amicable settlement is in view.

Theatrical Managers' Meeting.

A meeting of the Theatrical Managers' Association will be held at 52, Shaftesbury-avenue, to-morrow (Thursday), at 3.

"Fedora" in the Future.

When Miss Löhr needs a successor to "The Voice of the Minaret," it is more than likely that she will give a grand revival of Sardou's "Fedora," at the Globe, with a very fine cast.

If our memory serves us, the last time "Fedora" was seen at the West-End for a run was when Mrs. Bernard Beere played the name part. And that was just before Miss Löhr was born.

Miss Lohr's Mother.

We are glad to learn that Miss Marie Löhr's mother—that fine old actress, Miss Kate Bishop—is recovering from her recent severe illness.

Another Sardou Revival.

Another famous actress is about to revive one of Sardou's most famous and most blood-curdling melodramas (for melodramas they are!) This play is "La Tosca," and the intending reviver is Miss Ethel Irving. From information just received, it would not surprise us to find Miss Irving and her husband, Mr. Gilbert Porteous, presenting "La Tosca" at Mr. Ernest Rolls's theatre, the Kennington, before bringing it to the West-End.

Productions Imminent.

The new playlessness of the past fortnight or so will be atoned for by the production next week of several important pieces. The first is "The Voice of the Minaret," by Robert Smythe Hichens, the brilliant novelist, to be presented by Miss Marie Löhr at the Globe next Tuesday evening. The second is "Eastward Ho!" the Alhambra presentation of which was postponed from yesterday until Wednesday evening next, by reason of the heavy mise-en-scene taking so much longer than was anticipated, either by Sir Oswald Stoll, Messrs. Grossmith and Laurillard, or Mr. Producer Oscar Asche.

Covent Garden Opera.

The advisory board or council of directors of the Sir Thomas Beecham Opera Company, Ltd., which is to be responsible for the operatic productions at Covent Garden, includes the following: Lady Cunard, Duke of Westminster, Marquis of Londonderry, Earl of Ilchester, Viscount Lascelles, Viscount Furness, Lord Howard de Walden, Lord Queenborough, Sir Vincent Caillard, Sir Arthur du Cros, Sir Edward Hulton, Right Hon. Walter Runciman, Mr. Saxton Noble, Sir Thomas Beecham.

The company has obtained the use of Covent Garden Theatre for three years, having secured a lease of the premises for that period from Sir Thomas Beecham and Mr. Henry Beecham, who are the owners of the Covent Garden estate. This is subject to certain provisions for partnership during the summer season. Another function of the Advisory Board will be to encourage and develop opera throughout the country.

Gilbert and Sullivan Opera Season.

Mr. Gilbert Miller writes: "There appears to be an impression in some quarters that I am producing the forthcoming season of Gilbert and Sullivan operas at the Prince's Theatre. While I am delighted to have been able to provide the Prince's Theatre for, and to be associated with, these revivals, I wish to point out that Mr. Rupert D'Oyly Carte is entirely responsible for the production of the various operas."

A Savoy Explanation.

"Many people keep asking in print, by letter, or verbally," said Mr. Rupert Carte a day or two ago, "why I didn't arrange to give my forthcoming London season of Gilbert and Sullivan operas at the Savoy, instead of at the Prince's, where I start on Michaelmas Day. How could I, with 'Too Many Cooks,' &c., booked there by Mr. Gilbert Miller and his 'landlord,' Mr. H. B. Irving, with several plays by him ready for production, and with several other offers for the theatre besides?"

Another Poet-Playwright.

That smart young bard and dramatic critic, Mr. W. R. Titterton, has written some few new plays, one of which may see the footlights ere long. One of these is entitled "Angela." It is a musical comedy, with score by Mr. A. Emmett Adams, the popular ballad composer. Mr. Adams has also composed the music for a new semi-operatic play, written by that prolific lyrist, Mr. Douglas Furber.

"The Girl for the Boy."

Miss Gina Palerme has decided upon the title of "The Girl for the Boy" for the play with which she will start her long-contemplated management of the Duke of York's.

Thereby Hangs a "Tail."

We understand that Mr. Eden Phillpotts has written a new play, which is all about an extra special, highly-coloured meteor, as one may say. This play, the American rights of which are said to have been acquired by Mr. Clarence Derwent, is at present called "The Blue Comet."

Uniforms on the Stage.

In the House of Commons last week Commander Kenworthy moved to omit part of Clause 1, so as to prohibit the use of the uniform on the stage. Its use in music-hall sketches, he said, would bring the uniform into absurdity.

Mr. Bridgeman (for the Board of Trade) said the clause was the same as in the Military Uniforms Act, 1894, and it seemed to him it would be ridiculous to make a distinction in the case. If anything, the wearing of uniform on the stage had brought the service greater honour than before, and to suggest it was derogatory to the mercantile marine was absurd. When the Army and Navy asked for the law to be altered it would be time to alter it for the mercantile marine.

Soldier Musician's Return.

At the New Theatre, Northampton, on Monday evening, Mr. Laure Owen, the musical director, was given a hearty reception on making his reappearance in the orchestra after an absence of four years spent in the service of his country with the 25th Bn. Middlesex Regiment. Mr. Owen is looking well in spite of his many adventures, incinding the mining of the "Tyndareus." During the absence of Mr. Owen his duties have been ably carried on by Mr. Walter Ashton, who also "did his bit" for his country with the 3rd Bn. Northants Regiment in the Boer War of 1901-2.

Wilbert Gamble.

In that successful Parisian musical farce, "Gay Bohemia," which is now under the sole direction of M. Klit-Gaarde, this clever artist is to be seen to excellent advantage in the part of Cherubino, which involves about twelve changes nightly. Mr. Gamble will be remembered for his clever work in the famous "Lads of the Village," as the original Bert, and later as "Erb, V.C.," which was first produced at the Oxford, and is still on the road.

Frederick Granger.

This successful tenor, who, by the way, was formerly associated with the act of "Noni and Partner," has just commenced his third tour with the "Lilac Domino," which opened at the Theatre Royal, Manchester, on Monday last. The tour, we understand, goes on to the middle of December.

A Rochdale Return.

Mr. Norman M. Robinson has recently been "demobbed," and has resumed the management of the Rochdale Theatre Royal—one of the "houses" owned by the Northern Theatres Co., Ltd. Mr. Wm. Holland, who has been filling the position while Mr. Robinson has been in the Army, has been transferred to another of the company's theatres at Bury.

An Australian Joke.

Mr. Bert Bailey, of the King's Theatre, Melbourne, arrives in London in a fortnight's time. Mr. Bailey is coming to have a "look round," never having been in the "Old" country before. Mr. Frank Gerald, who represents the Bert Bailey Co. in this country, tells us that he hopes to be able to make arrangements for Mr. Bailey to appear in a West-end theatre in his record-breaking Australian success, "On Our Selection," appearing in his original character of Old Dad, and supported by his entire Australian company. "On Our Selection" is described as a huge joke right through.

A Macready Night.

"The Era" suggested some weeks ago that one of the people to whom Mr. Nettlefold's revival of "The Lady of Lyons" would most appeal was Sir Nevill Macready, Chief Commissioner of Police. The police strike having fizzled out, Sir Nevill was able to witness the performance at the Scala the other evening, when he thanked Mr. Nettlefold for the pleasure it had given him to see for the first time the piece in which his famous father played the leading part as long ago as 1838.

A Housing Problem Play.

How a young couple built their house within three months is the illuminating story told in "Too Many Cooks," a three-act comedy by Frank Craven, which Mr. Gilbert Miller will present at the Savoy Theatre. The scenes, of which there are three, are laid, according to the author, "Anywhere in a Suburban Neighbourhood," and the acts are entitled respectively "The Foundation—June," "The Framework—July," "The House—August."

Mr. E. Lewis Scott.

Our Sydney correspondent, Mr. E. Lewis Scott, writes to us that his tram accident has deprived him of all health and nearly all sight. He can neither read nor attend theatres. Mr. Scott has been Australian correspondent for "The Era" since 1866, and many photographs in his possession testify to the friendliness which existed between him and all visiting artists, who will share our regret at the news of his misfortune.

"Trimmed in Scarlet" Transfer.

"Trimmed in Scarlet," which has just reached its half-century, will be transferred on Friday to the Court Theatre, with Miss Violet Vanbrugh and the original cast.

The Court Theatre Company.

Mr. Norman McKinnel being under contract to appear in the new play at the Globe, Mr. J. Bernard Fagan regretfully concluded the run of "The Lost Leader" at the Court on Saturday last. On Monday, Aug. 25, Mr. Fagan takes the entire Court Theatre company to Manchester, where he opens a nine-weeks' season with a repertoire including "School for Scandal" and "Twelfth Night." Mr. Fagan will commence his autumn season at the Court on Oct. 1, with a special production of "The Merchant of Venice."

Demobilised.

Mr. Roy Desmond, just demobilised from the R.A.F., has been engaged by Messrs. Arthur Gibbons and Dudley Stuart to stage-manage and play Hassan in "Bella Donna," which is showing to splendid houses at Norwich.

Lucky Thirteen.

Mr. Norman A. Overton is not superstitious, for his last four engagements were either offered or settled and contracts dated the 13th. He has been very busy sketching and picturing during the day, and had to refuse a tempting offer to play an important part in a new film production at Torquay.

Actress to Enter a Convent.

Eva Lavallière, the once famous Parisian actress, is about to enter the Carmelite Convent at Marseilles. She has devoted herself to works of charity for a considerable time, and for the past two years has been assisting the sick pilgrims who visit Lourdes, to dip themselves in the healing waters of the miraculous grotto.

Lord Mayor's Appeal for Actors.

The Lord Mayor is making an appeal to the principal London guilds in aid of King George's Pension Fund for Actors and Actresses. He points out that, while the theatrical profession raised a million for war charities, none of it went to any of the funds associated with the stage.

Successful Summer Stock.

Mr. W. W. Kelly reports the maintenance of splendid business at his Merseyside theatres. At the New Theatre Royal, Birkenhead, Mr. Alfred Denville's stock company is now in the twelfth week of its successful run. Next week sees the termination of this remarkable summer drama enterprise, the Theatre Royal, Birkenhead, having been generally crowded, and always well filled twice nightly during the past three months.

A 68th Visit.

At the Liverpool Shakespeare Theatre Mr. Kelly has his own talented company, headed by Mr. Wilfred E. Brandon and Miss Agnes Verity, in his own unique play, "A Royal Divorce," which is making its 68th visit to Liverpool. Next week's attraction at the Shakespeare is Mr. Seymour Hicks and Miss Isobel Elsom in "Sleeping Partners," and Liverpool playgoers are looking forward keenly to the gradually approaching visit of Mr. Cyril Maude, who is to present, for the first time on any stage, a new comedy.

Bath Playgoers' Society.

A further step in the formation of the proposed Bath Playgoers' Society was taken last week by the holding of a meeting, under the chairmanship of Mr. W. Philpot, M.A., at which Mr. H. Downs stated that he had heard from a number of Bath ladies and gentlemen promising to become members. All were agreed that the response was very encouraging, and that the proposal to form the Society should be proceeded with, the general opinion being that such an organisation would be able to do good work in the city. It was decided to convene a further meeting to be held towards the end of September, when an opportunity will be given for ratification or amendment of the proposals to be then submitted.

Repertory at Hull.

Much enthusiasm was displayed at the closing performance of the Armitage Leigh Repertoire Company at the Grand Theatre, Hull. At the close of a splendid performance of "Lucky Durham," Mr. Hamilton Deane, in the make-up of the title part, responded to the insistent calls for a speech. He remarked that the privilege of replying vested with Mr. Harry Armitage, as one of the proprietors, but as Mr. Armitage was cast for a character part, he could not very well respond or the audience might think he was trying to sell them something.

He had, however, been selling them something for five weeks, and so successful had he been that the experiment of a five weeks' season had exceeded all anticipations in point of support. Next season they would have a six weeks' stay at Hull, and would bring several new plays, the right of which the proprietors had just secured.

Tom Waters.

Owing to the short run of "Nobody's Boy," at the Garrick, Mr. Lalor is, we understand, able to resume his original part in the "Lilac Domino" at the Empire. The popular comedian, Tom Waters, who was engaged to play Frank Lalor's part at the Empire until the end of the run is accordingly, we hear, resuming his part in the touring company, which commenced the third tour at the Theatre Royal, Manchester, last Monday, and will be on the road until the middle of December.

Albert Bruno.

We observed, when seeing Albert last week at the King's, Southsea, in that Parisian musical farce, "Gay Bohemia," that, like many more of the present-day comedians, he had discarded the "red nose," and played the part of Mons. Biquet as a straight character, at the same time gaining as many laughs as he did in his former make-up. Arrangements are being made to bring this show to London in November or December, after playing the leading provincial theatres, which include those booked by Mr. G. T. Minshull for the Howard and Wyndham theatres, the result of a record week at the Theatre Royal, Nottingham, the week prior to the August Bank Holiday.

"Over-Sunday."

The cast of "Over-Sunday," the American light comedy which Mr. Basil Dean produces at the Playhouse, Liverpool, on September 1, is now completed. It includes Miss Iris Hoey, Mesdames Helen Ferrers, Margaret Watson, Dorothy Turner, Blanche Stanley, Messieurs. Clive Brook, J. H. Roberts, Deering Wells, and Leslie Vernon.

A Novel Way of Advertising.

Mr. Cecil R. Collison, who is the advance business manager of Mr. L. Casson's companies, adopted a novel system of advertising the "Girl of the Golden Gate," which is being played at the Grand Pier Pavilion, Weston-super-Mare, three days this week, by dropping souvenirs from an aeroplane which flew over the town on Saturday afternoon. Mr. Collison claims that he has been the first to adopt this up-to-date system of advertising so far as the theatrical world is concerned.

"A Bedroom Wedding."

The popular business manager of the Elepehant and Castle Theatre (Mr. Maurice Russell), in conjunction with Mr. Lionel Balmont, is producing there on November 3 a new up-to-date comedy-drama, entitled "A Bedroom Wedding," written by Frank Fellows and Frank Litchfield, jun. The authors claim that "A Bedroom Wedding" is a clean, bright, and healthy drama.

"THE ROTTERS" REVIVED.

That delightful family of Lancashire middle-class "rotters" has come back to us, after three years of well-deserved success elsewhere, and is, if anything, more delightful than before. The Clugstons—each of them, you will recall, with a superficial respectability that carefully cupboards some skeleton or other—are played by other people now, but these other people have "had good whacks" at their respective parts in the provinces (there were no less than three companies on tour), and seem to have reached something that looks uncommonly like perfection. They bring shrieks of laughter.

Miss Minnie Rayner plays Mrs. Clugston, the lady with a "past" of distinct adventure, so very naturally, comfortably, sweetly, that one still wants to hesitate in including her among the title rôles; Miss Ivy Carlton is all the Little Miss Perkiness as the "flapper" daughter—expelled from school, let us remind you, for flirting with a choir boy; while the elder daughter, whose "skeleton" takes the shape of "carrying on" with a chauffeur, is entrusted to the care of Miss Elizabeth Grayson, a young actress of resource. Then there is Mr. Colston Mansell's excellent work as son Percy, defendant at the petty sessions—an awful thing, mark you, in such a paragon family as his; and last, but no-wise least in the matter of "rotterishness," is Mr. James Horley's Councillor John, one of His Majesty's Justices of the Peace for the Borough of Rathstow, but, oh! the shame of it, a secret bigamist by the same token. Mr. Horley's performance is best described by a modern young lady not many seats away—priceless.

Mr. Cecil Humphreys acts the "superior" chauffeur to great advantage, contributing especially to the joy of the play with his suave suggestions that here and there there might be one or two slight improvements in his excellent master's grammar. Miss Jessica Black's Phœbe, maid-of-all-work, is a very big factor, largely so because of Miss Black herself, an actress with brains and all the ideas of using them; while there is merit in the minor work of Mr. George Percy and Miss Gladys Gaunt, who appear as a police inspector and a "strange lady."

LONDON SUBURBAN THEATRES

WIMBLEDON THEATRE.

With a title that has been often seen lately in the weather forecasts that American farce, "Fair and Warmer," from the Prince of Wales's Theatre, met with unbounded merriment on Monday evening. The witty and epigrammatical first act, the shriekingly comic second act, and the unusually amusing final one were all received with enthusiasm and applause. Much of the success, however, was due to the rattling spirit of the acting, and the unflagging rapidity of incident upon incident. Miss Nadine March was petite and pretty as "Blanny" Wheeler, and especially in the "drinking scene," was very clever, and played up well to Mr. Myles Clifton, who was wonderfully energetic and entertaining as Billy Bartlett. Miss Marjorie Caldicott impersonated his wife, Laura, with much charm, while Mr. E. Louis Bradfield put plenty of "go" into his part of Jack Wheeler. Mr. Aubrey Stanley played the lover, Philip Evans, quite satisfactorily, while Miss May Nightingale made the most out of the small part of Jessie, the servant maid, and deserves a word of praise. Mr. Ernest Mager was Harrigan, and Mr. Adrian Reed, Pete Mealy. In fact, every member of Messrs. Macdonald and Young's company worked hard and successfully.

BRIXTON THEATRE.

Messrs. Herbert Jay and Frank Littler presented on Monday "A Temporary Gentleman" to a crowded audience at Brixton. This clever little comedy kept the audience heartily amused throughout the evening.

Mr. Jan Fleming, as Lieut. Walter Hope, the temporary gentleman in question, gives a very manly and withal humorous rendering of the clerk whose entire social outlook has been so revolutionised by his rise to commissioned rank. Mr. Marius St. John proves extremely entertaining as Capt. Arthur McGregor,, another victim of megalomania, whilst Mr. J. H. Vyvyian as Corporal Bob Jack, a representative Cockney Tommy, acts with unflagging energy, and gives a life-like picture of the cheery optimist, who throughout all the trials of the war, retains his sound middle class common sense. Messrs. Daniel Greene, as Sir Herbert Hudson, the profiteering hypocrite, and Mr. Burgess Barratt, as Mr. Jack, the typical suburban dweller, prove very capable exponents of their respective parts. Miss Phyllis de Lange looks charming, and acts in a sprightly and natural manner as Alice Hope (V.A.D.), another victim of a sudden rise to temporary social position, whilst Mary Lincoln as Kate Hudson, Annie Hills as Mrs. Hope, the sensible mother of the Temporary Gentleman, Vera Dudley as Mrs. Jack, and Dora Mason as Eva, late W.A.A.C., and subsequently a housemaid, all play their parts in a most satisfactory manner.

ACTORS' ASSOCIATION.

LAST WEEK'S ELECTIONS.

No Council meeting was held last week. The elections were as follows:—Davey, Phil; Browne, Jack; Lyett, David D.; Bremmer, J. W.; Hill, H. F.; Steer, Arthur; Temple, Lilias; Hedhurst, W. H.; Doris, Ned; Coughlan, Daniel P.; Kenney, Douglas; Foreman, Alex. George; Venning, Alice; Beldon, Eileen; Regan, Ted; Gilman, Arthur; Plowright, Hilda; Sterne, Kenneth; Alton, Katherine E. D.; Dyer, Percy E.; Rendall, Stanley; Eacott, Mark; Cooke, Eugene; Lawford, Kathleen; Dudley, Beatrice; Barrow, Neilson George; Dixon, Charles F.; Hovenden, Miss E. M.; Wood, Eddie; Parry, William; Tabrar, Walter; Clarence, Walter; Goman, Colin A.; Blanche, Marie (Mrs. L. Waller); Hall, Mona; Vestris, Eugenie; Lowndes, George; Finkle, Gertrude; Lynden, Frank; Smythe, Frank; Graham, Liston; Marsland, Nancie; Gullard, Donald; Wallace, Hugh; Spinner, Walle; Gladwynne, Stella.

An army of decorators invaded the St. James's almost simultaneously with the fall of the curtain at the last performance of "Eyes of Youth," so that Mr. Harry Ainley will come into a theatre spick and span when he opens with "Reparation," the production of which, at Leeds, is dealt with in another column.

Hovenden's British Grease Paints

These paints are made at our Factory, guaranteed pure colours perfect, and quality better than any foreign make, and at same price. We are also producing

LINING PENCILS & COCOA BUTTER.

These can be obtained at all High-class Hairdressers', Chemists', &c.

A few opinions from popular people.

Mr. MARTIN HARVEY.

Grand Theatre, Hull.—"I have been intending for some time to send you a testimonial about your Grease Paints. I have given them a good trial now, and I think I can honestly say that they are superior even to the German, and that, alas! is saying a good deal. I compliment you heartily upon your achievement."

Mr. WILL EVANS.

Theatre Royal, Drury Lane.—"I thank you for sample of your Grease Paints you sent, and I find it a very excellent preparation. I shall certainly continue to use it."

THE AMERICAN ACTORS' STRIKE.

MANAGERS REFUSE TO TREAT WITH A.E.A.

Little progress is apparently being made towards a settlement of the actors' strike in America. The latest news available at the moment of going to press is to the effect that a number of stage hands and musicians have struck, compelling the closing of the Cohan and Harris, Knickerbocker, Century, Winter Garden, and Century Grove theatres, making twelve now in darkness. The action was taken because the managers had refused to receive officers of the Equity Association to discuss a settlement of the actors' strike.

Last Saturday the managers reopened the Astor Theatre with a number of substitutes.

The Producing Managers' Association have issued a statement declaring that they will give contracts to all "individual actors" recognising eight performances as a week's work, and paying the performer extra for holiday, matinée, and Sunday performances, and all other performances exceeding eight per week.

They add, however, that they will not treat with the Equity Association, while the strikers insist that they will not treat individually.

Meanwhile, the managers are appealing to the courts, the first claim, by Mr. Lee Shubert, being for £100,000 damages, while there are others to follow. Care has been taken to name as defendants some 300 actors and actresses of property like Douglas Fairbanks, Elsie Fergusson, William S. Hart, Laurette Taylor, Forbes-Robertson, and Cyril Maude. Mr. Ziegfeld has obtained injunctions against pickets, and to prevent his "Follies" joining the strike.

Managers' Warning.

The attitude of the managers is indicated by a full-page advertisement, in which the word "Warning" is printed in threatening type.

The advertisement states: "The right of action for persuading an employee to leave his employer is universally recognised." There also occurs this sentence: 'The resulting damage of this strike may run into millions of dollars, and all those players who have contracts with managers, as well as the officers and strike organisers, and individual members of the Actors' Equity Association, though they did not participate in, or had any knowledge of the strikes, may within a short period of time, find themselves involved in a serious predicament. By the action of the organisers of the strike, and the officers of the association, the life savings of many players have already been jeopardised."

The Actors' Association have engaged Mr. George Wickersham, Mr. Roosevelt's Attorney-General, to defend them in court.

The actors maintain that consideration of equity contracts was interrupted by the managers themselves when payment was asked for performances exceeding eight per week. On this showing, the managers are fighting for the right to use actors for extra performances of an obviously profitable character without any payment whatever.

Mr. E. Lyall Swete, who is alleged to have resigned from the Equity Association has, it is said, cabled to the Actors' Association of Great Britain urging them to investigate the situation in New York before they endorse the strikers' actions. In his message he remarks: "I entreat your Council to pause before further committing all English actors in America to the jurisdiction of the American Equity Association, which will render them liable in breaking present contracts to suits for heavy damages sustained by their managers under the United States laws."

AMERICAN TRADE UNIONISM.

The strike called by the members of the Actors' Equity Association, with the moral support of the White Rats, focusses attention on the advanced state of affairs in the trade union movement under which the whole of the entertainment industry in America is now governed.

The Fountainhead.

The American Federation of Labour, under the presidency of Samuel Gompers, is supreme in the world of organised industrial workers. It alone gives the charter, by virtue of which the employees form themselves into a defensive corporation, and without which they are unacknowledged and impotent. The American trade union movement is free from political alliances or political domination from any party. The A.F. of L. issues each industry a parent-charter, called the "international" (as its jurisdiction covers Canada), and all sub-sections of that industry have to apply to their international association for a sub-charter, giving it perfect autonomy, but with the right to apply for guidance or advice to the general executive of the "key-organisation." This is composed of the various officials of the various sub-organisations.

The charter granted by the A. F. of L. to the international specifically guarantees and conserves the autonomy of the parent body, which in turn guarantees the autonomy and self-government of its branches and locals. Each branch or local has its own self-government and its own separate rules and by-laws. Each calls and ends its own strikes. Without their consent they cannot be called out in a sympathetic strike. No one has any power over themselves but themselves. Not even the A.F. of L. could order the branches of the international to strike in sympathy with any other branch of the international. The whole matter of government is vested and remains entirely in each international and each branch. Thus is made clear the relationship between the new international, the Associated Actors and Artistes of America, of which the branches are: The Actors' Equity Association, The White Rats, Nos. 1, 2, 3 and 4 Hebrew Actors' Union, and the Motion Picture Artistes—a Western organisation belonging to the "movies." These are all autonomous branches of the Four A's, and account for all sections of the spoken and unspoken "word" as regards performers.

Inter-Allies.

Inter-allied with them by virtue of membership of the A. F. of L. is the American Federation of Musicians and the International Association of Theatre and Stage Employees, and it is not untruthful to say that the former is one of the strongest sections of organised labour in wide America. In fact the musical and mechanical staffs are fairly well entrenched in privileges and pay as to make their English confrères envious. The entrance fee to the Musicians' Union is £25 in New York City, and that of the Stage Employees £20 in the same locality—different centres having different rates.

THE LATE MR. CHAS. BREW.

With the death of Mr. Charles Brew, in his 87th year, at his residence in Dulwich, one of the famous scenic artists of the old school has passed away. Born at Brownlow Hill, Liverpool, in 1833, and belonging to an old theatrical family, he was sent to London to study under Mr. W. Beverley in 1849, and became the favourite pupil of that great scenic artist. Mr. Brew was for many years well known for his work in the North of England and Ireland, and was for a number of seasons principal artist at the old Theatre Royal, Liverpool, under Henry J. Byron. Also at Manchester, Sunderland, Newcastle, &c.

In London he was for several years at Drury Lane, and at the Lyceum he produced a number of big scenes for Irving.

At the Surrey Theatre, famed for the splendour of its pantomimes, Mr. Brew was responsible for the invention and production of many of the gorgeous transformation scenes, and in 1870, at the same house, he produced what was described at the time as the most magnificent display of scenic art ever staged, entitled "The Nativity of Venus." This production was afterwards taken to Manchester, and eventually sent over to Australia, a great venture in those days. For a number of years Mr. Brew was at the Crystal Palace as principal artist, and also at Covent Garden. He was contemporary with such noted artists as Grieve, Telbin, Julian Hicks, Hawes Craven, W. Glover, C. Smythe, &c. He frequently visited the Continent for his colour schemes, and to study foreign architecture, &c., the result of which was the great amount of detail noticeable in all his work. He was also a very fine landscape artist. He leaves a widow, two sons, and two daughters to mourn his loss.

"SHOULD A MOTHER TELL."

Drama in Six Scenes, by Ivan Patrick Gore and Dorothy Mullord. Produced for the First Time at the Elephant and Castle Theatre, on Monday, August 18.

James Brinton ..... E. J. Lestere
Steven Carne ..... Alex. T. Gillette
Donald Scott ..... Jefferson Gore
Tommy Jones ..... A. Dixon
Algernon Fitzfootle ..... Fred Lane
Detective Smart ..... A. G. Allyne
Lizzie Smith ..... May Slade
Maggie Brinton ..... Lena Hart
Betty Brinton ..... Elsie D. Murray
Sarah Brinton ..... Ethel Tooney

The heroine of the story is Betty Brinton, a pretty country girl, who, tired of being "kept under" by an overbearing Puritanical father, determines to see "life in the gay city." She finds a decoy in her venture, in Steven Carne, a thorough blackguard, who, seeing money in exploiting her fresh young beauty, pays Betty flattering attention. In London she meets with some strange adventures, and eventually returns home a wise maiden, a happy future being assured for her through, luckily, meeting a "straight man" in her gay adventure.

Mr. Lew Lake presents the play. Miss Elsie Murray deserves praise for her excellent portrayal of the disillusioned girl, Betty Brinton, whose sister, Maggie, was excellently sustained by Miss Lina Hart, while the Mrs. Brinton of Miss Ethel Tooney was all that could be desired. Mr. E. J. Lestere supplied a careful study of the overbearing and tyrannical father, James Brinton. Mr. Alex. T. Gillette deserves credit for his realistic embodiment of the villain, Steven Carne. Mr. Jefferson Gore was manly as Donald Scott; Miss May Slade as Lizzie Smith, and Mr. A. Dixon (Tommy Jones), two music hall artists, caused great laughter.

SECOND YEAR of TOUR
THE GREAT PLAY
In 4 Acts by
MESSRS. SHIRLEY & CHEVALIER

MY OLD DUTCH

ALBERT CHEVALIER

("THE ONE INDISPUTABLE GENIUS OF THE ENGLISH STAGE."—*Morning Post.*)
As "JOE BROWN,"
SUPPORTED BY HIS FULL LONDON COMPANY.

LONDON VERDICT

A Few Press Opinions, May, 1919.

The Morning Post:

Extraordinary realism and fidelity. . . . The piece, with all its quaint touches of humour and pathos, was closely followed by a crowded audience, and at the conclusion Mr. Chevalier was accorded a great tribute.

The Daily News:

"My Old Dutch" is a play that every student of the drama ought to see . . . It is, in its way, a classic . . . Its appeal is irresistible.

The Pall Mall Gazette:

There is no finer character actor than Mr. Chevalier, and he is given full opportunity to display his qualities of humour and homely pathos. . . . A notable performance in every respect.

The News of the World:

One need never despair of the play-going public when they can whole-heartedly enjoy a play like "My Old Dutch."

The Sunday Express:

Full of good clean humour and pathos. . . . "I haven't enjoyed myself so much for years," sobbed an old old lady. "Don't cry, mother," blubbered her son, "or you'll make me cry," and the next moment they were both roaring with laughter.

Sunday Times:

Young Herbert Brown had to go to Klondyke to find a gold mine. Mr. Chevalier has been luckier—he has discovered one, I think, here.

Mr. Albert Chevalier is a true artist. Laughter and tears go hand in hand all the way in "My Old Dutch." Nothing could be more simple or human than this Darby and Joan coster romance. . . . A story of profound charm. It gripped all classes in the audience last night, and will be remembered for long years after the garish revue and the dazzle of the passing musical comedy have become dim memories or forgotten altogether. . . . Mr. Chevalier once more held the audience in the hollow of his hand, just playing with their emotions at will as he has done for decades past. Possibly his success is to be found in his intense humanity and simplicity, and the sweet wholesomeness of his sentiment and characters. But whatever the reason his success is unchallengeable.

EXPRESS & ECHO, Torquay, June 17, 1919.

Mr. Albert Chevalier's is a record to be very proud of, for in all the fun and amusement he has provided the public with in his long and brilliant career there has never been anything to leave a "bad taste in the mouth." Wholesome, honest mirth he has provoked in plenty, and he has done more. For his genius in pointing the pathetic heroism as well as the drollery of humble lives must have been a great factor in paving the way for the dawn of that realisation which is slowly coming upon humanity—that the whole world, however superficially divided into classes, nationalities, and races, is really and fundamentally akin in nature. That Mr. Chevalier is marvellous, everybody who witnesses "My Old Dutch" at the Exeter Theatre this week is delightedly proclaiming. He has gathered a wonderfully gifted company around him, too.

EXETER EXPRESS, June 13, 1919.

"My Old Dutch" is a delightful play. Its sentiment is the best one gets in Dickens's novels, and gives one the same glow and love of human nature. Probably there is no one else in the world who could act the part of Joe Brown and make the play go as it does with Mr. Chevalier in it. He has no rival in his art, and the world would have been much poorer without him. "My Old Dutch" is real life at its best, and no one who sees it, who has any sentiment at all in his soul, can help liking it and loving it.

NORTHAMPTON ECHO.

GENERAL MANAGER, CHAS. INGLE, 26, Belmont Road, Montpelier, Bristol.
ONLY SEPTEMBER DATES VACANT THIS YEAR. Offers invited for Spring Tour, 1920.

IDEALS OF THE ENGLISH THEATRE.

DISCUSSION AT STRATFORD-ON-AVON.

MARTIN HARVEY AND WILLIAM ARCHER.

The "Conference of the Theatre," which, organised by the British Drama League, will be in session at Stratford-on-Avon for the next fortnight, commenced its proceedings on Friday, when members of the League were welcomed in the Town Hall by the Mayor and Mayoress (Alderman and Mrs. A. D. Flower) and the committee of the conference.

"The Ideals of the English Theatre and its Historical Character" was the subject for discussion at Saturday's conference at the Grammar School, when the Bishop of Birmingham (Dr. Russell Wakefield) presided, supported by Mr. William Archer, Mr. Martin Harvey, Mr. Geoffrey Whitworth, and the conference secretary (Miss Elsie Fogerty).

"It seems to be generally admitted," said Mr. Martin Harvey, "that the drama is in a parlous condition. As far as London is concerned, it is. We need not worry about the country at large. There the taste of the people for the best and the greatest is as healthy as ever it was. In London, however, circumstances have combined to produce a deplorable state of things. What are these circumstances? First, the war. The great majority of the vast number of men on leave in London from the war very naturally turned to the lighter forms of entertainment. He would be only a prig who would blame a man home for a few days from the appalling strain and privation of the trenches for indulging in the frothy joys of bright music, sparkling light, and the warmth of delicate femininity. Who can wonder that the purveyors of this sort of thing waxed fat, that they overflowed from one theatre to another, till most of the places of entertainment fell into their hands? The second circumstance, I believe, is the fact that from various causes the actor-manager, as we have learnt to apply the term, has ceased to exist. Retirement, absence, illness, or death has so thinned their ranks that they could oppose no united or considerable front to the oncoming attack of sheer frivolity. But the war is over and the excuse for mere frivolity no longer exists. There is a deeper cause still—the taste of the average theatre-goer. This in London from generation to generation does not vary much. Contemporary comment on the stage of any period has generally lamented the low level to which the drama had fallen in its day. Giants we have had in abundance—Shakespeare, who could not resist a bitter gibe at the inconstant Londoner who had forsaken the great tragedians for the boy actor of the latest craze; Betterton, towering above the Augean stable of the Restoration; Garrick, the prudent, who sandwiched his own brilliant work between extravaganzas and musical farces. These great figures, by the force of their personalities, pulled up the poor level of taste in their day. They died off, and the level sank back again to what we now see around us. We have reached, indeed, the condition I ventured to point out that we were in danger of reaching when I went through the country some years ago lecturing on the needs of a State-endowed theatre—in other words, the Shakespeare Memorial National Theatre. The fact we must face is that the highest forms of dramatic representation do not as a rule pay. There have been rare instances when they have, but we must take the rule and not the exception. Let me recall the career of Sir Henry Irving. Long before his later misfortunes deprived him of the theatre he had, single-handed, reared into a national institution, he had realised that it was not for one man to bear upon his shoulders such a stupendous burden as the maintenance of a national theatre. In no other European country is he expected to do it. The State, the municipality, or the wealthy art patron assists him with his burden. We know the old argument on the side of British individual enterprise, and we know what that individual enterprise has accomplished. But how many of us know the cost when the enterprise has been exercised in the domain of theatrical art? I believe that no progress in the betterment of the British drama in London will ever be reached until we have faced the truth without flinching or shame. I do not say it lightly when I tell you that few, if any, of Irving's Shakespearean productions paid. He was only able to keep the Lyceum open with the proceeds of long visits to the country and to America. To-day we have no one who will sacrifice himself for the benefit of the higher drama in London by maintaining on his own shoulders the great traditions of the past; no one who will face the poverty and disaster which will probably fall upon him in the autumn of his life; who will, or can, stem the tide of mere commercialism beneath which we are now submerged. Well, that is our present position. Is there a remedy? I believe there is: I know there is. We are here to-day to discover it, if possible. I do not believe the remedy will be found in the activities of the many societies which are co-operating at this conference unless these activities are combined with one single ultimate end in view, and that is the foundation and endowment of a State theatre. If the eleven points which define the aims of the British Drama League can be pursued with this one object, I believe the League will attain that object, and confer a lasting blessing upon our people. Who has the vision to see that great drama at cheap prices is the most potent instrument for the refinement of the working classes—an instrument ready to their hands at the cost of a few thousands? I know of only one political party which has had the vision to see this need of the people for fine drama—the Labour Party—who, too, have not only seen the need, but have had the splendid courage to state their intention to endow the drama as an item on their political platform."

MR. WILLIAM ARCHER.

Mr. William Archer, speaking on "The Development of the English Theatre," said: "It is very necessary that we should have a clear conception of what we mean by the betterment of the English theatre, and of what it is that requires to be bettered. I approach these questions in no pessimistic spirit. It is not because I think the English drama is in a particularly bad way that I am concerned about its betterment. On the contrary, I not only think—I know—that in spite of some appearances, due to the paralysing influence of the war, the dramatic literature of the day is healthier and more flourishing than it has been at any time since the death of Shakespeare. I want to suggest to you that what stands in need of betterment is not the drama, but the theatre—not dramatic literature, but the instrument through which it has perforce to utter itself. Of course, if we had a better theatre we should have a richer drama. In that sense the betterment of the drama must necessarily be our ultimate aim. I think we ought to remember that it is not our business to start any fresh movement in dramatic literature, but rather to remove the impediment in the way of an already existing and fairly vigorous movement. That in itself is a task that will keep us and our successors busy for many a long day. It is obvious, to begin with, that the theatre has to adjust its relations to two different literatures—to the drama of the past and to the drama of the present; the drama that once for all existed, and the drama which is constantly coming into existence. Now, even at Stratford-on-Avon, I must avow my belief that the primary and incomparably most important duty of the theatre is towards the drama of the present. Does not Shakespeare himself settle the question—if question it can be called—when, through the mouth of Hamlet, he laid it down that the business of the stage is 'to show the very age and body of the time, his form and pressure?' It is curious, by the way, that the man who wrote this should have given us only one play of contemporary English life, and even that, 'The Merry Wives,' is nominally thrown back a century or two. The reason is, of course, that the men of his age were less acutely conscious than we are of the difference between the present and the past. The world movement was far less marked for them; they were far less alive to local and temporal colour. When Shakespeare wrote of Julius Cæsar or Hamlet, it did not occur to him that he was dealing with conditions very essentially different from those of Elizabethan England. He saw life in terms of the universal, not of the particular, and enfranchised, one might say, from the trammels of geography and chronology. The drama of the past did not enter into his calculations, and, therefore, there was no question in the Elizabethan theatre of any competition, any adjustment of claims, between the old drama and the new. The problem did not arise, and we must not look to Shakespeare for guidance towards its solution. Fortunately there is a higher authority than even Shakespeare available — common-sense. Since we have agreed that the most imperative duty of the theatre is towards the living drama, it is clear that the classic drama must not be allowed to crowd it out."

A SHAKESPEARE DISCUSSION.

"Shakespeare in the Theatre," was the subject for discussion on Monday, when Mr. Ben Greet presided.

"Shakespeare in the Theatre," said Mr. Greet, "is, in theatrical parlance, a top liner—one that should send a thrill through all of us who gather in this beautiful and hallowed place to have a heart-to-heart talk about the drama. It seems to me that Shakespeare in any place other than the theatre is a secondary idea, if not a misnomer. After talking about him we want to see what we can do for him. As the master is the optimist, so let us follow the lead, and look at the theatre through rosy spectacles. I take it we are meeting here with the object of helping each other, and of helping playgoers generally to a good understanding, and a better understanding of the theatre of this country. Whilst we are seeking remedies let us avoid too many hammer blows, because squabbling about these things is like a debate on the Sister Isle; or, as great William so aptly puts it, 'the howling of Irish wolves against the moon.' I am old-fashioned enough to believe that what playgoers need is careful organisation and guidance rather than a system of militarism and Bolshevism, and I believe the Drama League is formed to help this end. It is the fashion nowadays to palliate the public taste by pointing to a play or two revolving round incidents, real and imaginary, in the life of one who was a great President, and of another who might have been one. We have on the tips of our dramatic tongues the uplifting influences of several latter Victorian saints, and of other saints and sinners called Repertorians—sinners because either they have done so little Shakespeare, or, having done it, have lost faith and wavered by the way. Personally, I admire all these good people, although between them, I am told, they have not done much for Shakespeare during the last twenty years. Their doughty deeds in other directions will, no doubt, be continually referred to during the next two weeks. But I for one shall be glad if we can to-day find it in our hearts to exclude these moderns, young and old, from our discussion, and stick to the subject—the man of all time, good Master Shakespeare. So I hope you will not think me too old-fashioned or narrow-minded if I happen to rule out of order anyone who wanders from William of Stratford to John of Birmingham, or anyone who happens to veer round in the direction of the Manchester, Stockport, and Dublin schools, or any of the up-to-date idealists. We have as our subject the man who is the greatest of our realists; a dramatist who is at once judge, priest, purger, spiritualist, philosopher, friend, and re-creator; one who has touched the height and depth of every fibre of humanity, combining with these great gifts that of being the greatest commercial theatre-man and manager of his time, and who finished with a nice bank account to his credit, and a lovely week-end residence at Stratford. Let us see how we can best serve our public by the propagation of these great plays. Let us be courageous, and without fear or favour openly talk over plans and suggestions for acting them, remembering always that the acted play is what the author wanted."

"JACK O' JINGLES."

Play, in Four Acts, by Leon M. Lion and Malcolm Cherry. Produced at the Grand Theatre, Croydon, on Monday, August 18.

Lord Seton Replington — Mr. Alfred Paumier
Sir Brian Dale .... Mr. Wm. F. Grant
Sir Corry White .. Mr. Milton Rosmer
Lord Slayde .... Mr. Philip Desborough
Sir Andrew Willmott — Mr. Arthur Chisholm
Sir John Morden .. Mr. John Howell
Colonel Pyke .... Mr. Edmund Willard
Captain Rupert Dale.. Mr. Neville Brook
Lieut. Bliss ..... Mr. Frank Arlton
Lieut. Goodheart .... Mr. Jack Hobbs
Alan Meedy ..... Mr. Reginald Bach
Andrew ..... Mr. Morrice Seaton
Esther Meedy .. Miss Mercia Cameron
Sylvia Mountford .. Miss Janet Eccles
Laetitia Dale .. Miss Lilian Braithwaite

An old-time story of rare beauty and charm is "Jack o' Jingles." It is a play of the seventeenth century, alternating with poetic fancy and startling adventures, and unmasking in a very real fashion the villainies and heroisms of the period. "Jack o' Jingles" is Lord Seton Replington, who, in the disguise of a ballad-singer, returns from Holland to prepare for the landing of William of Orange. He is to meet in the garden of the "Piebald Horse" Inn a confederate who, in exchange for pre-arranged passwords, will hand him a list of the Dutchman's supporters. This confederate is Rupert Dale, a captain in James's Army. He is previously ordered away, however, and entrusts the paper to his sister, Laetitia Dale. Sir Corry White obtains possession of the paper, and when Jack o' Jingles enters and gives Laetitia the passwords, she is distraught, the more so, as she recognises in the impecunious ballad singer her old lover Lord Replington, who had to leave the country some four years previously, and on whom suspicion was laid for her brother Geoffrey's betrayal. Jack soon learns the truth, and by a subterfuge succeeds in borrowing the Colonel's horse and leaves to capture Sir Corry. This he just fails to do, and Sir Corry, who leaves the letter concealed in a silver pistol at the inn, tells Laetitia he will restore the letter to her if she will consent to marry him. The letter contains the names of her father and brother as the supporters of William, and finally she decides to sell herself to save those loved ones. But she has reckoned again without Jack, who comes into the banqueting chamber by the window, and makes his exit that way, holding up the crowd of James' supporters with a dummy pistol. He has learned where Sir Corry has hid the letter and silver pistol, and in a clever scene in the inn, he finally manages to get possession of them. Sir Corry leaves with another pistol containing not the coveted names but a love letter which he had intercepted from "Jack" to Laetitia—then Capt. Rupert Dale, to whom Jack discloses his identity, complicates matters by insisting on fighting Lord Replington for his brother's honour's sake. He will brook no argument, and Lady Laetitia arrives to find her lover stabbed. She contrives to get him away, but he is captured, and in the final scene, the garden at Ackland Hall, his trial takes place. He refuses to disclose the names of the supporters of William of Orange, even though his lady love is threatened too with hanging at the gallows, but to delay the time he makes a lengthy harangue before his judge, Col. Pyke. The followers of William arrive, James' supporters are sworn over to him, and Lord Replington is left alone with Laetitia. "Give me your hand," quoth he. "No!" says she, with defiant humour. Distracted, he asks why, and an effective curtain is secured by her confession that they are tied behind her back. On Monday the production needed a little more compressing; it "flagged" somewhat in parts. This will doubtless be remedied before its production at the New Theatre early in September.

An exceptionally brilliant cast is headed by Miss Lilian Braithwaite, delightful as Laetitia Dale. Her acting throughout is brilliant, pulsating with life—in the dramatic moments, she acts skilfully and with conviction. It was indeed a fine all-round performance. Into the part of Lord Seton Replington Mr. Alfred Paumier instils a delightful personality. Mr. Milton Rosmer's Sir Corry White is another excellent piece of acting—the old seventeenth century Irishman, with delightful brogue. Mr. Edmund Willard is stern enough as Col. Pyke, and indeed submits a capital study. Sir Brian Dale is played in courtly fashion by Mr. William F. Grant, and his immediate followers are Lord Slayde (cleverly played by Mr. Philip Desborough), Sir Andrew Willmott (played buoyantly by Mr. Arthur Chisholm), and Sir John Morden, excellently played by Mr. John Howell—the dramatic fervour shown in the 2nd scene by him was not a bit overdone. Mr. Neville Brook makes a manly Capt. Rupert Dale, portly Lieut. Bliss is well portrayed by Mr. Frank Arlton, and Mr. Jack Hobbs is good as the love-sick Lieut. Goodheart. His sweetheart, Sylvia Mountford, is very sweetly impersonated by Miss Janet Eccles. Mr. Reginald Bach as Alan Meedy, the old innkeeper, does well, as does Miss Mercia Cameron, who represents his daughter Esther, and the cast is completed by Mr. Morrice Seaton as Andrew.

In response to loud cries for "author" on Monday, both Mr. Lion (who also produced very successfully) and Mr. Cherry appeared, and Mr. Lion, in a short speech, expressed his thanks for the appreciation shown.

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ALL OBJECTIONS and the grounds therefor must be submitted in writing to the Clerk of the Council, County Hall, Spring Gardens, S.W. 1, within 14 days from the date of publication of this advertisement.

A great success was achieved last week at the Theatre Royal, Torquay, by Miss Nell Carter, in the leading rôle of Mrs. Calthorpe, in Mr. Robert Courtneidge's company in "The Man from Toronto." Miss Carter, who for the past twelve months has been with Miss Lena Ashwell in Paris, was called upon at short notice to take up the part, and appeared after only one rehearsal.

'GAY BOHEMIA' IN SOUTHSEA.

Although it is described as a Parisian musical farce, "Gay Bohemia," with a little furbishing, might easily be exalted by the title of a comic operetta. Since its production at Liverpool in May, the piece has enjoyed a successful tour in the provincial theatres of Howard and Wyndham, and will be introduced to London when the first opportunity presents itself.

The plot treats of the life of the Latin Quarter, and has particular relation to the tortuous path of the love of two musical students, Nitto and Maria, whose collaboration, incidentally, has made them well known in Montmartre and famous in the Café des Trois Arts. The audience is quickly led to understand that they are kindred souls—an affinity. The tranquillity of the students' cabaret is disturbed by one Biquet, an amorous and opulent patron of the Arts, who eventually succeeds in persuading the fair Maria to take up her abode at his castle on the promise of his influence. Nitto is distracted, and Maria cannot use her gift of composition without her inspiration. Misunderstandings between the two lovers at a clandestine meeting are succeeded by the triumph of love—in the cabaret.

"Gay Bohemia" has in it the making of a successful show. The music has that lilting melodiousness which captures the imagination of the public. Rich baritone songs are effectively rendered by Mr. Klit-Gaarde in quite the operatic manner. In fact, the music is continually breaking away from the traditions (if there are any!) of the revue. There is a wonderful French folk song, the verses of which are tunefully interspersed with nursery rhymes and sonorous ballads, a drinking song of no mean merit, and a sweet and charming theme entitled "Love's Melody." The latter is the refrain of Maria's ecstasy in the realisation of her love. Her moods as become a Parisienne, fluctuate from vivacious to dramatic, and in all she is equally true. The "Bohemian impertinences' are acted with a charming naiveté, whilst the intensity of the love scenes owes much to the versatile Maria of Maria Minetti. She is as she is described, "just herself." Wilbert Gamble in the rôle of Cherubino and Albert Bruno as Biquet bubble over with a good humour that cannot help but translate itself over the footlights. Jokes—on the whole, witty—simply ooze from them, and they both possess an unerring faculty of delivering topsy-turvy quotations, spoonerisms, peculiar tricks of speech, and parodical snippets which is mirth-provoking to a degree. Some of the verse might be improved with advantage, especially the execrable rhyme of "worse'n" with "person." However these defects are soon forgotten in the abandon with which the piece progresses. The whole of the cast are harmonists—a relief for the automaton-like work of some choruses we have seen. The dances, consequently, were gracefully executed in individual and combination movements. Artistic and original costumes aid the performers in producing the desired atmosphere. An augmented orchestra, under the flexible direction of Mr. Wm. A. Scott played excellently.

It is interesting to note that "Gay Bohemia" was a wedding gift to Mr. and Mrs Klit-Gaarde, who take the leading parts. The farce is written by Alfred Parker, and the music by Harry Stafford, Lawrence Wright, and Howard Carr. Mr. Fred Farren is the producer.

"WHITE SLAVE'S WEDDING."

Play, in Four Acts, by Dennis Clyde and Annette Howard. Produced at the Theatre Royal, Wolverhampton, on Monday, Aug. 18.

Roger Sterne ..... Morris Maude
Alfred Cole ..... Pane Ash
Dr. James Skinner ..... Dennis Clyde
Ching Lee ..... T. Stacey
Fortune Sterne ..... Olga Jefferson
Saunders ..... M. Stacey
Mrs. Drew ..... Annette Howard

The authors claim that this play is founded on absolute facts; this might easily be so, for with two or three of your characters addicted to the cocaine habit what follows is simply natural. Here we have a young wife, Fortune Sterne, who has fallen a victim to the attraction of cocaine, married to a man, Roger Sterne, who is deeply engrossed in his business transactions. His wife decides to elope with Alfred Cole, the man who is supplying her with the drug, and who, when she is under its influence, has her, so to speak, under his thumb. This little plot is frustrated by Mrs. Drew, who is living as companion to Fortune, for she finds in Alfred Cole the man with whom she in former years eloped to Paris. Roger also discovers the plot, and avows he will divorce his wife if Cole will promise to marry her. To this Cole agrees, but this scheme is thwarted by Mrs. Drew making the dramatic announcement that Fortune is the daughter of herself and George Cole. However, through the instrumentality of Dr. James Skinner—a very charming character, by the way—Roger is made to see that, although deeply attached to his wife, he has not paid her that attention she rightly looked for, and a happy reunion is reached.

Mr. Morris Maude is very thorough as Roger Sterne, and gives a capital portrayal of the supposed injured husband. Mr. Pane Ash is good as Alfred Cole, but a little older make-up would be more in keeping with the part, a matter easily remedied. Mr. Dennis Clyde gives a delightfully refreshing representation of a rather mature lover, and the little Mr. T. Stacey has to do as Ching Lee is done well. Miss Olga Jefferson elicits sympathy as Fortune Sterne, and Miss Annette Howard is intensely dramatic as Mrs. Drew, carrying a trying part through with flying colours.

There is only one scene, Roger Sterne's house, but it quite equals anything yet seen on the Theatre Royal stage.

BIRTHDAYS OF THE WEEK.

Happy Returns to—

Maitland Marler—Wednesday, Aug. 20.
Audrey Canning—Wednesday, Aug. 20.
Gwendolen West—Wednesday, Aug. 20.
Henry Ainley—Thursday, Aug. 21.
Harry Ford—Thursday, Aug. 21.
W. J. Churchill—Friday, Aug. 22.
Frank Beresford—Saturday, Aug. 23.
Charles Whittle—Sunday, Aug. 24.
Austin Melford—Sunday, Aug. 24.
Alice de Winton—Monday, Aug. 25.
Denise Orme—Tuesday, Aug. 26.

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THE FOLLIES.

HEARTY WELCOME AT THE STRAND.

There was an air of expectancy at the Strand Theatre on Friday afternoon last. It was as though the audience had gathered to meet some long-lost friends, with the accompanying curiosity as to whether they had changed very much. They were prepared for the irretrievable loss of the father of the family, but would the children be able to carry on the tradition? How about the new step-father? Had he the old genial, witty, good-natured touch? Well, let it be said at once that the reunion was entirely satisfactory, despite the fact that the children were a little nervous and that step-father Ben Lawes had not yet become entirely expert in the handling of his versatile family.

The old things were the best, of course, perhaps because we were a sentimental audience and wanted to recall the familiar tunes and gags. The Baked Potato man and the three Beverage quartettes were as successful as ever, whilst the dreamily languid "Smoke" number was loudly cheered. The best fun in the programme, however, was provided in the now classic music hall burlesque. Here the whole company shone to the best advantage from the two original members of the band, Dan Everard (in "Yus, I Don't Think") and Dollis Brooke, who was irresistibly funny as the old lady in the box, to Ben Lawes, in a wonderful principal boy's costume.

There are two new burlesques, both very witty and up-to-date. The "Russian Ballet" skit is a most amusing conception of how Mr. Heath Robinson might present it. It was an achievement for Cyril Delevante, Arthur Margotson, and Joan Vivian Rees. The last named is a find for the Follies, and her work throughout the show is most distinctive. "Choo Chin Chow," as it will appear at the millionth performance, certainly adds to the gaiety of London. The members of the company have become old and bewhiskered, even the camel has a beard, and the orchestra have donned wigs for the occasion. Mr. Oscar Asche (in the person of clever Rex London) has grown much thinner and graceful. Miss Lily Brayton has become—well, as stout as Ben Lawes. It is a good-natured skit upon the wonderful run of the show at His Majesty's.

Other good things include the Follies' Sunday School Treat, which is noticeable particularly for Rex London's "Curate," Ben Lawes' small boy, and Joan Vivian Rees' study of a romantic and pathetic little schoolgirl; Arthur Margetson's cleverly observed impersonations; Rex London's "mad" scene; Agnes Croxton's charmingly rendered songs; Dollis Brooke's attractive "Yes or No" number; and the work of Dorothy O'Shann, Muriel Christie and Gerald Carne.

The Follies are presented under the direction of Dan Everard by Mr. Ernest C. Rolls, and the musical numbers are by Herbert Bath, Gerald Carne, Cyril Hemington, Arthur Margotson, and Herman Darewski.

"LASS O' MINE."

Scottish Comedy, by MacDonald Watson. Produced for the First Time at the Pavilion, Torquay, on Thursday, August 14.

This new Scottish comedy was played by Mr. Arthur Gibbons' company, under the direction of the author, preparatory to the London opening at the Kingsway.

The story opens in the little shop of one Specky Todd, a simple Scottish village shoemaker, whose whole interests in life are centred in his adopted daughter, Maggie. He is under the continual menace of a drunken ne'er-do-well, Hunkydory, who for a consideration oft demanded permits the old man to keep Maggie as his daughter. The time arrives when Hunkydory's second wife, who has been unfriendly towards the child, dies, and he then claims the girl, who for the first time learns the truth about her parentage. Some interesting scenes of simple Scottish life follow, showing the fortune of Maggie, who is wooed by an honest type of artizan, a young plumber (Pete Maguffie), whose hobby of painting pictures will, he foolishly imagines, one day be profitable to him. Her father, however, has other ideas for his daughter, and schemes to marry her to someone with money enough to provide him with drink for the rest of his days. Other interests are introduced by the appearance of Hunkydory's second daughter, who left home some years previously to go upon the stage, and who, after marrying happily, declines to give up her profession, only to discover her mistake later. Her search for her neglected husband and the coincidence of finding him on a visit to her old home provide further interest. The play ends happily, the heroine marrying the man of her choice. The dialogue throughout is excellent. A little cutting here and there and a little speeding up before the London production should work wonders.

Some of the studies of simple Scots folk were really first-rate. The drunken ne'er-do-well of Mr. Edgar Bruce was a clever study, the crude, harsh brutality being naturally portrayed without exaggeration. No less successful was Mr. Alec Crichton, whose rendering of the dear, lovable old Specky Todd was entirely satisfactory. Miss Nell Barker was pleasing and unaffected as Maggie, and her dresses were charmingly simple. The part of David Low, a traveller, was rendered quite an attractive character by Mr. Manning Sproston, whilst Miss Stella Campbell made the most of her opportunities as Polly, the second daughter. One of the best studies, however, was that of Pete Maguffie, by the author, Mr. Macdonald Watson; the canniness of the Scot giving plenty of opportunity for clever by-play.

The recent Gilbert and Sullivan Opera Pageant at Watford resulted in a profit of £470, which has been handed over to the local War Memorial Fund.

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THE ERA

BRITISH AND EXPORT FILM SUPPLEMENT, AUG. 20, 1919.

ESTABLISHED 1837.

THE AFTER-WAR GROWTH OF BRITISH FILMS.

PROGRESS OF LEADING PRODUCING FIRMS.

ARE BRITISH PRODUCERS HANDICAPPED?

AN APPRECIABLE ADVANCE.

The period that has elapsed since the war ended is too short for the public to discover how far the production of English films has advanced. Evidence is not lacking, however, that the promise made by leading firms to increase their output as soon as peace was in sight is being kept. Since the signing of the Armistice British firms have redoubled their efforts, and a canvas of the leading houses proves that although it is too early for the access of British pictures to be noticed by patrons of the picture play producers have been exceedingly busy, and the output bids fair to be abnormal.

THE HOUSE OF HEPWORTH.

A few years ago it was said by many people in the cinematograph industry that good pictures could not be produced in the British Isles. The climate made such a thing "impossible"—so the story ran.

Remembering this, it is rather strange to find that the whole country and the trade in particular have been alarmed of late by a threatened invasion of big American producers and big American stars, with the object of swamping British producers out of their own market entirely—at least that is the general supposition.

On the face of it, it is very evident that someone has convinced our American friends that the English climate is not detrimental to the making of good picture plays; and on looking round among the British producers who are most likely to have had a hand in convincing them, one cannot overlook the activities of the Hepworth Company, who, since the signing of the Armistice, have been turning out picture plays of a quality—we quote the critics—"quite as good as the very best produced by the biggest American concerns."

A First-class Producer.

Now, to turn out good films, one must have good men directing operations; and in this respect Hepworth Picture Plays, Ltd., is particularly fortunate.

Cecil M. Hepworth himself—the head of the concern—is unquestionably one of the cleverest all-round men in the business today, for not only is he a first-class producer, but he is also an inventor of no mean ability. A glance through the Patent files at Somerset House for the last twenty years proves him to be the originator of a large number of mechanical devices and machines for use in the film industry which have proved invaluable. Many of them are in constant use in studios and film factories all over the world.

In addition to Mr. Hepworth, the company has another very able producer in Henry Edwards, whose latest effort, "The Kinsman" (from Mrs. Alfred Sidgwick's great novel), has taken the whole country by storm. Mr. Edwards is also an author and a very talented actor.

During the war the Hepworth Company was considerably handicapped by the shortage of men and material, but it kept up a regular output of picture plays during the whole period of hostilities. Since the Armistice was signed, its pre-war policy—which was certainly a progressive one—came into operation once more, and an aggressive campaign was embarked upon with the [illegible] of capturing a fair share of the world's film market.

Enterprising All-British Company.

Quality is never sacrificed for quantity by this enterprising all-British company, for they realise only too well that success for their picture plays can only be obtained in the homeland and abroad by paying strict attention to the securing of good plots, well-acted, and staging them in an elaborate style—not forgetting to make a feature of some of the magnificent scenery with which this country abounds.

The following are among the most recent Hepworth picture plays. It will be noticed that the plots have all been supplied by well-known authors:—

"Boundary House" (Peggy Webling).
"His Dearest Possession" (E. Temple Thurston).
"The Nature of the Beast" (E. Temple Thurston).
"The Kinsman" (Mrs. Alfred Sidgwick).
"Sunken Rocks" (E. Temple Thurston).
"Possession" (Oliver Wadsley).
"Sheba" ("Rita").

Other productions on the way include some of the works of E. Phillips Oppenheim.

In addition to those very popular artists, Alma Taylor, Chrissie White, Henry Edwards, Lionelle Howard, and John MacAndrews, the stock company has been further strengthened by such well-known players as Gwynne Herbert, Gerald Ames, and James Carew, whilst Nigel Playfair, Stephen Ewart, and others whose names are well known in the theatrical profession, are no strangers around the Hepworth studios.

Important contracts have recently been signed, as a result of which regular supplies of Hepworth picture plays are being sent to practically every quarter of the globe.

The Hepworth Company, judging by the progress they are making, has no need to fear competition, either as the result of an American invasion or otherwise. They are out to produce picture plays worthy of the traditions of a great Empire, the work of whose people is acknowledged to be consistently progressive.

THE IDEAL.

The situation of the British film industry was pithily described to an "Era" representative by Mr. Gilbert, a director of the Ideal Film Company. Mr. Gilbert said it was his considered opinion that the after-the-war growth of British films would be abnormal, that they had acquired a new lease of life, and there was no doubt that the industry was feeling its feet, and would very soon be quite capable of holding its own against all competitors. The British film industry would rapidly take the business into its own hands, and all conditions favour an immense and rapid development of the trade of this country in pictures.

Though they had no desire to exclude good films made abroad, there was a general feeling that these had had a very good innings, and an increased yearning for films clothed with the externals and breathing the spirit of the British films was largely apparent. The war had turned the national eye inwards, as it were, and heightened the national consciousness, thereby intensifying the longing to see British ideals, methods and character depicted on the British screens, and the industry playing its part prominently in all that appertains to the film.

The Financial Outlook.

"In days gone by," said Mr. Gilbert, "the British industry has suffered largely, not so much from technical difficulties as from financial weakness. All omens, however, now lead to the confident belief that these obstacles will be overcome, and indeed they are already being rapidly surmounted. English capitalists are waking up to the wide field for enterprise that exists in the pictures, and we are likely to see some remarkable strides in the near future. Artistically, there is no doubt whatever that a country with such ample resources and capacity as the United Kingdom will more than hold its own, and one great benefit bestowed by the war is that it has given British films the cachet of official recognition. This has not only opened the way to the banker's parlour, but to the studies and drawing-rooms of the educated classes, to supplement the support and approval of the masses."

As regards the forthcoming Ideal productions two notable features will be, 'The Impossible Woman" (the first of the Constance Collier pictures) and "The Chinese Puzzle," and these are but the advance guard of an army of brilliant British film productions which are promised to the public.

THE GARRICK FILM COMPANY.

If the British producer is to take pride of place in the film industry he must have more capital and fairer treatment. This we gathered from an interesting talk with Mr. Geoffrey H. Malins, O.B.E., of the Garrick Film Co., at his splendidly equipped studios, Regent House, Surbiton. The Garrick Film Co. produce to sell in this country and every other country, and their films are now being shown in Belgium, France, Spain, Holland, and Scandinavia. "Patricia Brent, Spinster," one of their latest productions, has gone to Canada, and negotiations are in hand for important offices in America, and men of influence and integrity who will push British productions there. We must be in a position to tell American renters that until they will agree to take a percentage of British films at a price which shows a commercial profit, American films will not be shown in this country. American films, either negative or positive, must not be allowed to come to this country, only in proportion to the amount of which they will take British films. The Government must protect us, or else America will flood us with machine-made plots, impossible tales, and abnormal atmosphere. The public have what's given them: it is not their choice.

"If the buyers would guarantee to take our output for twelve months there would be no great difficulty in obtaining the necessary capital, but it's because of its highly speculative nature that we cannot get the backing.

"We can supply productions equal in every way to anything America can send us, providing the directors and camera men really know their business. Look at 'The House of Temperley' and 'Rupert of Hertzau,' produced a few years ago, equal at that time to any standard of film, both from the point of view of photography, settings, and acting.

MALCOLM CHERRY AND A. E. DOUGLAS IN "LINKED BY FATE."

America. "British producers," said Mr. Malins, 'are handicapped to a terrific extent from the backing point of view. If producing companies could be worked on the same principles as they are in America the industry would get to the same position as it is there—the third in importance.

Expert in Every Department Needed.

"A great many firms have of recent years started producing, thinking it an easy way of making money. But, in addition to a big financial capital, you want capital in brains and experts in every department if the productions are to be a credit to us. For it must be remembered other countries—rightly or wrongly—look to us for the ideal. Take India, for instance; if they see a film which makes a British man or woman ludicrous, with poor or tawdry settings, if, in fact, it does not come up to the standard they look for in a British production, they are quite naturally disappointed. There is not a finer means of propaganda than the screen, but the application can be decidedly abused. The whole system and methods have got to be changed. If we can't produce stuff that will be a credit to Britishers then let it alone. We in this country daren't, if we wish to make a production a success commercially, spend more than £2,000 to £2,500 on an average five-reel film. It is impossible, if you are hindered by lack of capital, to get the best settings or the best artists, and the whole thing looks pinched and small.

An Ideal Studio.

"I had an idea when I was producing battle films in France for the War Office. Painting and building settings take up much time and labour. A week may be spent in a set that will only require 30 or 40 seconds' work in it. A week's work of carpentering, when you could not use the studio, means money going out like water. I thought if I could hit upon a large house and use certain sections as sets they would not only look what they were—real—but in the course of production save much money and time. Regent House is the result. All the scenes of 'Greater Love' and 'Patricia Brent, Spinster' were taken in these rooms. The days of tawdry settings and shoddy furniture are quite finished with if you're going to do anything in the market at all.

Preponderance of American Films.

"Now, not only the Press, but buyers, say they want British productions. Yet when a film has been produced that has received really splendid reports from both the lay and the trade Press, the buyer, who constitutes the judge—whether he is or not—will hang back. They'd much rather buy a Yankee film. There is still an unfair prejudice hanging to British films, for various reasons. The British public is soaked with American films, and because they are not allowed to see a fair proportion of British films it would appear they like American the best. If the renter forced British films on to the British exhibitor to the same extent as he does American films, undoubtedly the public would clamour for British-made productions; but all the while they're treated as fill-ups they're never going to pass beyond the present stage.

A Suggested Remedy.

"One way to solve the difficulty would be for all British companies to organise and form a separate renting company, with head offices in London, who will receive all productions from the companies and market them here and abroad, with just as important offices in America, and men of influence and integrity who will push British productions there. We must be in a position to tell American renters that until they will agree to take a percentage of British films at a price which shows a commercial profit, American films will not be shown in this country. American films, either negative or positive, must not be allowed to come to this country, only in proportion to the amount of which they will take British films. The Government must protect us, or else America will flood us with machine-made plots, impossible tales, and abnormal atmosphere. The public have what's given them: it is not their choice.

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"I'm quite sure the public would revel in films showing our wonderful English scenery, Irish lakes, and Scottish mountains. There is absolutely nothing in the world to equal them, but the films produced showing them could be counted on the fingers of one hand.

The Kinematograph Manufacturers' Association is now being reconstructed, and I sincerely hope that this body will place before Parliament a charter for the protection of British film-producing companies.

BARKER'S.

When an "Era" representative called upon Captain Smith, the managing director of Barker Motion Photography, Ltd., at the offices, Grafton House, Golden-square, he was shown a picture of the three studios which have been erected at Ealing. They have been in existence for some time, but just recently have been brought up-to-date with new properties, scenery, etc., and in a few weeks have also been converted into day and dark studios. The firm are therefore in the happy position of setting at defiance our fickle climate, for all that has to be done is to switch on a number of arc lamps, screen certain parts, and go ahead.

MISS VIOLET HOPSON.
THE POPULAR FILM STAR.

A new type of arc lamp has been adopted the results of the testing process having proved quite wonderful. Captain Smith showed "The Era" representative two negatives—one taken on a very dull day, and the other taken close upon the hour of midnight by the artificial light. It would certainly test the skill of a photographic expert to point to any difference between the two negatives.

With regard to the old cry of unfavourable weather for photography, Capt. Smith said it was true that there were days when no good results could be obtained; and the policy it was intended to adopt was to get exteriors photographed in the fine summer days and reserve the interiors for the bad weather season.

Captain Smith is sanguine in regard to the prospects of the British film industry in the future; and, speaking of what his own firm proposed to do, said that it was their intention to secure big novelties by the payment of large sums in royalties to the authors of stories.

Asked what was the biggest sum the firm had paid for the film rights of a story, Captain Smith's reply was, "Nine hundred guineas." This is in direct contradiction of the statements sometimes made that the British film-producing firms pay scenario writers niggardly amounts.

STOLL'S BRITISH FILMS.

So far as the representatives of the Stoll Film Co., Ltd., are concerned, their present-day "slogan" is "British films for British theatres." There is a brisk demand for British productions throughout the whole cinema trade, and the Stoll people are straining every effort to supply what the trade and the picture-goer desire. For a firm that has only been releasing films for nine months, the new renting organisation has established a big record. But not only has success been achieved in this direction, early in the year a start was made with British productions, and already a promising list has been "trade screened" with gratifying success. Beginning with "Comradeship," a story written for the firm by Louis N. Parker, and acted in by Lily Elsie and Gerald Ames, Mr. Maurice Elvey, the firm's producer, next set to work on "The Keeper of the Door," an Ethel M. Dell story. The popularity of Miss Dell ensured an immediate success for such a film, and the bookings have reached a high figure. This was followed by "The Rocks of Valpre," another very popular Ethel M. Dell story, and so acceptable has this production been that not only have the home bookings been exceptionally good, but the foreign rights have been sold for a satisfactory sum.

The Spirit of Homeland.

The next film was "God's Good Man," exhibited to the trade a fortnight since. Here the firm achieved a triumph. Mr. Elvey exceeded all his previous efforts in giving to the trade the type of production long demanded. "God's Good Man" breathes the very spirit of the homeland, reproduces the charm and delight of our countryside, and affords an insight into some phases of our national character that are a revelation. Next followed "Mr. Wu." This masterpiece of Eastern plays is the drama with which Mr. Matheson Lang delighted the London theatrical world nearly six years ago. Theatre-goers have claimed that his delineation of the character of Wu is his greatest and finest creation. There is no need to speak of Matheson Lang's ability as an actor on the silent screen. It has been proved time and again, but we believe it will be admitted in the course of a few weeks that he has never done anything better than his screen interpretation of the master Chinaman who is the central figure. Undoubtedly "Mr. Wu" will be regarded as an exceptional film.

Stoll's have also completed "The Swindler," another Ethel M. Dell story, and will shortly have in hand "The Elusive Pimpernel," a story of the French Revolution, which has been read by hundreds of thousands of people. Enough has been written to show that the Stoll Film Co., Ltd., have the interest of the exhibitor close to their hearts. If British films are required, Stolls will provide them. Judging by the business done on the productions already shown, they are giving the home market "the goods" required.

THE B. & C.

Mr. Edward Godal, the managing-director of the British and Colonial Film Co., is optimistic on the subject of the growth of film production since war ended. He entertains no doubt that the film industry of Great Britain will make immense strides which will astonish the world in the near future, and how near that will be depends entirely on the time it takes to surmount present difficulties.

He states that he has placed all the foreign rights of his B. & C. films in the capable hands of Mr. Lionel Phillips, who has done more to popularise good British films abroad than any other man in the film industry.

His American market is assured from the fact that his producers and staff are mostly Englishmen with American experience, who are known and liked "on the other side," and his stars, Marie Doro, Jose Collins, and Godfrey Tearle are as well-known and popular in America as in London.

Therefore, his difficulties of placing films in America are few, in spite of all that is written about this subject. Americans want good films and stars, and producers whose work they know and like, so Mr. Godal very wisely says, let them have what they want, for by gaining this market for his films he is able to use the added revenue to produce the best pictures, and if his future productions are as good as "Twelve Yen," "A Sinless Sinner," and "Nobody's Child," he will have little to fear from the quality of his B. & C. Films.

The greatest difficulty he is up against is the present system of block booking in this country.

America has in the past turned out almost 95 per cent. of the world's output of films, and of those a large percentage are good and, indeed, most of them are very excellent productions, because they have had the time, money, and experience as well as the foresight to realise the power of the film. They are in most cases in such wonderful working order that they are able to say to exhibitors on this side "If you will book three hundred of one certain brand of film you can have them at a ridiculously small figure."

So Mr. British Exhibitor books them en bloc, and has to take them, whether they are good or bad, so that when a good British film is produced he cannot have it until twelve months afterwards, because he has booked a whole host of American films which he has not even seen, and which, sometimes, are not yet produced.

Think of that—British films released twelve months after they are shown to the trade, and the release dates and trade show dates are getting wider apart all the time.

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'In Bondage,' 'Sweethearts' & 'Some Artist.'

THEY WILL BE FOLLOWED BY—

"A MEMBER OF TATTERSALL'S," by H. V. Browning, featuring ISOBEL ELSOM, MALCOLM CHERRY, JAMES LINDSAY, CAMPBELL GULLAN and TOM REYNOLDS.

"GAMBLERS ALL," by Mrs. Martindale, featuring MADGE TITHERADGE, OWEN NARES, RUBY MILLER, C. M. HALLARD and HENRY VIBART.

"THE RICHT ELEMENT," by Roland Pertwee, featuring CAMPBELL GULLAN, MIRIAM FERRIS and MARY RORKE.

"THE LAST ROSE OF SUMMER," by Hugh Conway and Roland Pertwee, featuring OWEN NARES, MINNA GREY and DAISY BURRELL.

"LOVE IN THE WILDERNESS," by Gertrude Page.

"AUNT RACHEL," by David Christie Murray.

n that twelve months all our latest Paris fashions, which our stars insist they must have, and which add greatly to the cost and charm of our films, are old fashioned.

Mr. Godal says that "A Sinless Sinner" deals with pre-natal influence on children, which results in their having curious traits n their character that are almost unac- ntable. This, at the moment, is a al theme, because the war will cause of the coming generation to have minds and habits, due to their thers' anxiety in air raids, and their ers facing death and disablement of d body in the war.

ess Sinner" was shown to the last week, but the public will not see it until August, 1920, and who knows what may happen 'twixt now and then. By that time such a topic may not suit the people's mood, and as they pay their oney to visit cinemas they are our ulti- ate judges. We want them to like our s, and every other British brand of s, and all we ask is for a fair chance. nless we have this fair chance, no capitalist will be able to stand the of many, many thousands of pounds in films which cannot be released night risk the label old-fashioned they are.

is up to us all to fight the block book- system, and let each film stand alone on its merits. It certainly ought to be made possible for British films to be shown to the public not more than three months after they are exhibited to the trade in this country. We have the capital, the stars, the producers, scenario writers, and other assistants, and there is no reason why we should not be able to make the best pictures in the world.

THE LONDON FILM COMPANY.

Optimistic sentiments with regard to the post-war developments of the British Picture are held by the London Film Company.

"We entirely agree," said a representative of this enterprising firm, "that a new and huge impetus has been given to the British film production industry since the termination of the Great War. Take our own case, for instance. In the old days we only had two producers working, but now we plan to have five going simultaneously, and three are already at work.

"As you know, we were compelled to suspend operations during the war. Our name had always been associated with first-class productions, and when war-time conditions put so many difficulties in our way we preferred to rest on our laurels rather than lower the artistic quality of our work. But you must not imagine that during this interregnum we sat still and twiddled our thumbs. Plans were prepared, schemes were evolved, and when the glorious day of Peace came everything was cut and dried ready for our new campaign. We have come back like a giant refreshed.

The Real British Article.

"There are many causes which have contributed to this huge growth of the British film. If the war has taught nothing else it has made the Briton realise the value of his own home. 'Britain for the British,' is now the cry, and a very sensible cry, too. People want to buy British articles, and support British industry, and, naturally enough, the British picture-goers want to see British films. And it is up to us British producers to deliver the goods—not spurious imitations, but the real article. We have learnt the importance of detail both in setting and casting from the American producer. No expense is spared in obtaining complete realism, and even the most minute detail receives energetic consideration. Altogether, in fact the post-war British films, or at least those produced from the St. Margaret's Studios, will be able to hold their own against competitors of all nations.

Colonial Demand Created.

"One outstanding feature about the war-time period was the huge number of our sons and daughters from the Colonies who flocked into the Mother Country. These people are returning to the Colonies with the image of the Motherland engraven in their minds. England's leafy lanes and old-world villages will never be forgotten by those who have seen them. There is consequently going to be a huge demand in the Colonies for films of English life, and this demand will come equally from the Colonials, who had no opportunity of visiting England, as from those who have thronged our beauty-spots and public edifices. All our new films are going to cater for the demand. Every one has a setting amid typically British scenery, and every one will conjure up pleasant recollections in Colonial minds. Our productions include 'London Pride,' based on the play of that name, a wonderfully faithful reproduction of life in the great metropolis; 'The Pursuit of Pamela,' with some beautiful and typical Scottish scenery; 'A Little Welsh Girl,' the action of which takes place in the heart of the Principality; and 'The Duchess of Seven Dials," which includes some splendid pictures of English country and sporting life. The first two films are produced by Mr. Harold Shaw, and the two latter by Mr. Fred Paul. Moreover, although we have a number of films ready to put on the market at a moment's notice, we do not intend to exhibit until we are able to supply a continuous stream of releases.

British and American Exchange.

"Another very healthy sign is that Sir William Jury, that pioneer in the film industry, has secured a novel contract with the Robertson-Cole Company, of New York. By this contract they are sending across American films to be put on the English market, and in exchange "London" films will be sent straight to America, and exhibited throughout the United States. This is almost, if not entirely, an unprecedented happening in the film world, and indicates that the old prejudice against British films has died a natural death. Altogether the prospects are very rosy. We are doubling our output, and are sparing no pains to make each film a complete success. Everybody is anxious to invest in film undertakings. Financiers find that film investments are a safer game than ordinary theatrical ventures, and are quite as fascinating. The tax on imported films has also, of course, furnished additional impetus to the British film trade, and there seems no doubt that if the British producers will only stick to their ideals there is nothing to impede them in their steady onward march towards an epoch of unexampled prosperity and artistic success."

GRANGER'S.

Persistently and consistently, Granger's have supported the British producer. In and out of season they have maintained that what the public wanted were more and more British films. A. G. Granger, with all the faith of a pioneer and the enthusiasm of an idealist, has preached and put into practice his faith in the British production, often in the face of the greatest obstacles, always, however, with the assurance that the public wanted British plays and were prepared to support exhibitors who gave them pictures crowded with homeland scenes and filled with British sentiment.

Those who have known A. G. Granger intimately have always been aware of the great opinion he has always had for the works of G. B. Samuelson, the British producer. Samuelson films, when they have been incorporated within the Granger programme, have always taken. "Quinneys'," "Convict 99," "Tinker, Tailor," and others, have all made their own special mark in the trade and have helped to build up reputations.

Claiming to be the largest firm of British independent renters, Granger's have secured the world's studios for the best productions.

A little less than a year ago Granger set himself a task which many said was well-nigh impossible. The Granger programme for 1919 was to consist of one big picture a fortnight—a picture that should be worthy of the Granger programme. The big feature of the programme, however, was to be that the pictures were to alternate—one Britisher, one foreigner. Wiseacres said that it was impossible. Granger determined otherwise. He laid it down that once a month one good British picture was to appear, and the standard has been maintained.

Three British Films for Every Foreigner.

Now comes the news that whereas before the Granger programme was guaranteed to consist of one British film alternately with a foreigner, the proportions for 1920 will be three British films for every foreigner included in the progamme. Further, during 1920 there will be one Samuelson film per month.

A Record Deal.

This determination upon the part of Granger's is the outcome of a deal made last week. As the great Samuelson trade show of "Faith," "Hope," and "Charity" ran its absorbing length the question was asked on all sides, Who has got them? The rumour was persistent that to Granger's fell the honour, and rumour was for once correct in every detail. To rumour was soon added surprise, for it was also stated that all the Samuelson plays now in the making or down for immediate production were also to be included in the Granger purchase. The greatest deal in British films has been made by the largest firm of British independent renters. And the whole of the world's rights have been purchased by Granger's!

"Faith," "Hope," and "Charity" have now been re-christened, and will be offered to the trade as "In Bondage," "Sweethearts," and "Some Artist." They are super-productions in the best sense of the word.

Here is a full list of the titles of the Samuelson plays, already purchased by Granger's, and there are more to follow as soon as a few preliminaries can be fixed:—

"Bondage," by R. Pertwee and G. B. Samuelson, featuring Haidee Wright, C. M. Hallard and Sydney Farebrother. "Sweethearts," by W. S. Gilbert and R. Pertwee, featuring Isobel Elsom, Esme Hubbard and Malcolm Cherry. "Some Artist," by G. B. Samuelson and R. Pertwee, featuring Campbell Gullan, Eric Harrison and Cicely Debenham. "Member of Tattersall's," by H. V. Browning, featuring Isobel Elsom, Malcolm Cherry, James Lindsay, Campbell Gullan and Tom Reynolds. "Gamblers All," by Mrs. Martindale, featuring Madge Titheradge, Owen Nares, Ruby Miller, C. M. Hallard and Henry Vibart. "The Right Element," by Roland Pertwee, featuring Campbell Gullan, Miriam Ferris and Mary Rorke. "The Last Rose of Summer," by Hugh Conway and Roland Pertwee, featuring Owen Nares, Minna Grey and Daisy Burrell. "Love in the Wilderness," by Gertrude Page, and "Aunt Rachel," by David Christie Murray.

J. AND S. FILMS.

"What chiefly militates against the British film capitalist in competition with his American rival is a disinclination to spend the amount of money necessary to achieve the excellence of production that makes for success in the film world." This is the opinion of Mr. Arthur Jones, of the J. and S. Films, as expressed to an "Era" representative who interviewed him at the firm's offices, Oxford House, Oxford Street.

"He will go to a certain point," continued Mr. Jones, "but declines to advance a step beyond, with the inevitable result that his film picture is spoilt. On the contrary, his American competitor is prepared to go to the extreme in the matter of expenditure to attain as near perfection as possible, and hence the big market he is able to command in this country at the present time."

New Film Productions.

Turning his attention next to the projects of his own firm, Mr. Jones said they had just concluded a contract to exploit a great British production called "The Cry of Justice," in which the leading characters were played by Miss Amy Brandon Thomas, Miss Mary Glynne, Mr. Geoffrey Wilmer, Mr. Norman Page, and Mr. Charles Childerstone. The film will, however, not be released until Aug. 2, 1920. Mr. Jones intends to reorganise the whole film, so as to make it what it should have been in the first place.

With regard to the production of the great film of the British Naval Pageant on the Thames, it is a wonderful spectacle showing scenes that have never been screened before. It has delighted thousands of cinema patrons already.

By arrangement entered into with the Admiralty the firm are about to produce a film of great and lasting interest, showing the work of mine sweeping, the starting point being a place on the Yorkshire coast, to the Scandinavian coast, returning by way of Heligoland, and the Kiel Canal. Further particulars will be given concerning this film later, and when it is produced there is likely to be only one opinion as to the excellence of the photography, and indeed of the whole production. It is hoped to make a start in the difficult business of filming at once. No pains will be spared to render the new film quite equal to the high standard attained by the Naval Pageant already referred to. It should be added that this firm is the only one that has been granted by the Admiralty authorities permission to film the mine sweeping operations. Probably there is no producer who has had so much experience in taking naval scenes as Mr. Jones, who will face all the risks incidental to the work of mine sweeping. The line chosen is that known in the Navy as the "graveyard."

"A Woman of Mystery" is the title of a new film shown for the first time a few days ago unfolding a thrilling detective drama in five parts, and featuring the famous Paris actress, Suzanne Roumestan; while another film in course of preparation will have the story of "Faust" for its subject. Another new item of interest is that this enterprising firm have just received the negatives of 36 very good comedies, which will be put on the market as soon as the synopsis, etc., are ready.

FILM ENTERPRISE IN AFRICA.

(FROM OUR OWN CORRESPONDENT.)

The African Films Productions, Ltd., have just completed a fine picture by Seton Merriman's "With Edged Tools," featuring Mabel May, Charles Sparrow (who is now in England), Edward Vincent, and M. A. Wetherall. The film is said to be a very fine one, and should be seen by English audiences shortly. The English agents are the I.V.T.A. We hear that "King Solomon's Mines" has been very well received in England, and the A.F.P. are naturally elated.

Palatial Picture Houses.

The African Theatres will shortly have two of the finest houses in Africa, which will compare with anything overseas can show us. They are the Orpheum and the Bijou, which have been re-built. The seating capacity of each will be in the neighbourhood of 2,500, and for comfort and style they will be unsurpassed.

Western Import.

At the Shaftesbury Pavilion on Friday, Western Import will screen an "every-week" drama, entitled "You Can't Believe Everything." The star is Gloria Swanson, who, in addition to her usual display of good acting, has opportunities in this film to prove herself a fine swimmer by rescuing a cripple who has attempted suicide by jumping into the sea. He is treated with great success, and finally cured of his deformity, and all scandal which has attached to the name of his rescuer, through an instance of changed coats and mistaken identity, is quieted when he announces that they are man and wife. The piece de resistance is a lavish "Neptune Banquet," which takes place on a float, and to which the guests come in bathing suits instead of the usual evening wear.

On the same occasion the Mack Sennett comedy, "Her Nature Dance," will be screened. There are beautiful girls who can dance, some ladies who want to and can't, jealous husbands and wives. Altogether we see one of the maddest, fiercest comedies screened. "His Cool Nerve," a jolly little Billiken Bright Spot, will also be shown.

"Hugo, the Mighty."

Mr. Monroe Salisbury will be seen at the Shaftesbury Pavilion to-morrow (Thursday) in "Hugo, the Mighty." This is a Phillips' film, and as Phillips' have always shown good examples of their work, there should be a big attendance.

"The Great Secret."

The new Eighteen Episode serial, "The Great Secret," which Film Booking Offices, Ltd., are shortly to exploit, has, we hear, apart from its cleverly constructed plot, for which Fred de Gresac is responsible, many exciting scenes, in which the famous star, Francis X. Bushman, figures prominently. As Bushman some years ago was a champion wrestler, some tough encounters may be expected. The fight between Bushman and a band of kidnappers is, we are told, a particularly realistic scene, as the members of the band consist of former noted pugilists. The blowing up of a house, and the rescue of the heroine from in front of an automobile are among other particularly thrilling incidents. That giant of the "movies," Fred. R. Stanton, who was a star in the famous Cornell Football Team, also figures in "The Great Secret," which has a cast of nearly 600.

THE TORQUAY & PAIGNTON

Photo Play Productions Ltd.,

OF WHICH

Mr. R. REUBENSON, of 13, Gerrard St., London, W.1.

IS THE MANAGING DIRECTOR,

Is a new English Photo Play producing concern which is set out to beat the Americans at their own game in the making of moving pictures here in England.

MR. REUBENSON says: "We are the first company in England that have had the nerve and capital to undertake the making of English serials. The serial production will run to thirty-two reels in length and will be in sixteen parts or episodes and is being made by the well-known English producer, Mr. Charles Raymond, who will be remembered by the public as the producer of "Sexton Blake," "Dick Turpin" and "Don Que" series in the very early days of motion picture plays.

The Americans claim to be the originators of the serial form of photo plays, but they are not. Our producer, Mr. Charles Raymond, was making this type and class of picture long before the Americans ever thought of such an idea, and the first production of this kind was made as far back as 1907. I will say of later years the Americans have advanced with marvellous strides in making vast moving, interest-holding serial productions, and until this present serial, which we are now making, was written there was absolutely no possibility of meeting them or attempting to outdo them in this class and type of picture.

This picture, called the "Great London Mystery," I think will open the eyes of those American producers who have made serials or so-called "stunt" pictures.

Mr. David Devant, the well-known magician, who for many years appeared at Maskelyne and Devant's Home of Mystery at the Queen's Hall, London, is featuring in this production. The girl star is an English woman of title who is making her first appearance before the camera—Lady Doris Stapleton—and I am satisfied her work will surprise those critics of English Photo Play productions who say that English women have no temperament or picture personality.

In addition we have six artists who are capable of doing every kind of "stunt" that is known to picture productions and we have originated many novel "stunts" for them to do in this picture.

Miss Sadie Bennett, a young English girl, who is absolutely without fear, does "stunts" that are fully as difficult as any done by the male performers, and we have not yet used a double for any of our artists, nor have we faked by means of trick photography or the camera any of the "stunts" that the public will see when this production is completed.

We have kept our plans quiet as we did not care to take the public in our confidence until I myself, as Managing Director of the Company, had seen upon the screen the result of the past many weeks' work.

Our photo quality is equal to any that has been turned out in any American studio.

Our Company obtained all lighting installation direct from America for our Studio at Paignton, Devon. We are installing a new equipment that is absolutely modern and up-to-date and there is nothing like it in any other studio in Europe.

Of course the marvellous scenery that exists in South Devon is practically known to every person in England.

The wonderful photographic quality of the light in this district is enabling us to turn out work that does not only equal, but in many points excels, the best photography on the other side of the "herring pond."

While our investment has been extremely large I am satisfied that we have now reached the point where we can say success is ahead of us and we can guarantee to the great British Cinema-loving public an English serial taken throughout in Great Britain, and that the story, acting and photography will prove to be equal, if not superior, to any picture heretofore produced, based as it is upon a most interesting thrilling mystery story that embraces fraudulent spiritualism and the triumph of good over evil with an underlying strong emotional love appeal.

"THE ERA" FILM SUPPLEMENT.

TRADE SHOWS OF THE WEEK.

By "THE ERA" SPECIAL REVIEWERS.

"A DAUGHTER OF EVE."

DRAMATIC DREAM STORY.

Production ..... Broadwest
Stars .... Violet Hopson and Stewart Rome
Type ..... Drama
Length ..... Five Parts
Controllers ..... Walturdaw

"A Daughter of Eve," the latest Broadwest production, is a credit to the British cinema industry, embracing as it does acting of the first order, an interesting and at times thrilling story, and beautiful photography. Jessie Bond, meeting her sweetheart, Sydney Strangeways, on his way to carry out an important engagement, prevails upon the reluctant young man to accompany her on a motor ride, which, owing to a breakdown, causes him to miss the appointment. Jessie is aware that Sydney is already under a cloud owing to unpunctuality in business. While Sydney goes to obtain assistance she dozes in the car. A series of extraordinary happenings then occur to the young man. He is dismissed from business, and this is followed by a period of dissipation and a quarrel with his employer, who is later found robbed and murdered. Sydney is arrested, and the sentence of death is duly carried out according to law. When Jessie awakes we realise that it is all a fantastic, but vividly realistic dream. Violet Hopson has never done anything better than this, and she is finely supported by Stewart Rome as her lover, and a very capable cast.

[See our Film Markings.]

* * *

"HIS BETTER SELF."

IN WHICH A MAN IS SAVED FROM DRINK BY SHEER FORCE OF WILL.

Production ..... Trans-Atlantic
Type ..... Drama
Stars ..... Francis Ford, Mae Gaston
Length ..... Five Parts
Distributors .... Film Booking Offices
Release ..... May 20, 1920

A remarkable example of film photography was shown in "His Better Self," screened by Messrs. Film Booking Offices in their private theatre on Wednesday last. Carroll Wayles is a scientist in the throes of a great discovery, an all-powerful explosive. Ali Kasarib, an Indian scientist, is also interested in the same subject. Having learned that Wayles has but lately conquered his passion for drink, he wills his ward, Beulah Gray, a beautiful English girl in his power, to tempt Carroll, to drink. She obeys him, and Carroll under its influence, reveals the formula. He loves Beulah, and begs her help, and after a great mental struggle, in which, in a vision, he sees the horrors of the field of war caused through man's weakness, he regains his strength of mind sufficiently to resist his enemy and rescue Beulah from his power, Kasarib being killed by the explosive he schemed to obtain. The outstanding feature of the film is the trick photography employed to show Wayles his distorted visions. Diminutive figures dance in his glass and in the wine bottle, while later, on the battlefield, the examples of double photography are practically perfect. Francis Ford plays well as Carroll Wayles, and the part of the easily influenced heroine is admirably taken by Mae Gaston.

* * *

"INNOCENT'S PROGRESS."

A GIRL'S SELF-SACRIFICE.

Production ..... Western Import
Stars .....Pauline Starke and Jack Livingstone
Type ..... Drama
Length ..... Five Parts

The self-sacrifice of a girl who, in love with a young fellow named Carey, paves the way to his union with another, with whom, with woman's instinct, she realises he is really in love, is the governing motive of "Innocent's Progress." The "innocent" of the title is Tessa, a village girl, who finds herself derelict in a large town, and, in fear of molestation, runs to Carey for protection—readily accorded out of pity for the girl's helplessness. Carey takes Tessa to his home and commends her to the care of his dearest friend, Madeline. Though Madeline from the first divines the probable trend of events, she nevertheless takes Tessa to her heart, and the two girls become deeply attached to each other. Madeline's self-effacement and eventual removal from the scene is interestingly and convincingly told, a pretty and human story ending in the mutual happiness of Carey and his little protégée. Acting, stage setting, and photography are alike admirable.

* * *

"THE LAST SENTENCE."

A JUDGE'S ORDEAL.

Production ..... Edison de Luxe
Star ..... Marc MacDermott
Type ..... Drama
Length ..... Five Parts
Controllers .... United Kingdom, Ltd.

This is a story of an American lawyer, named George Crosby, who, on a sketching tour in Brittany, meets and marries a poor but pretty Breton woman. His infatuation, however, soon cools, and, annoyed at his wife's lack of good manners, he sends her to a convent to be educated, and goes home. A report of his wife's death later reaches him, and he marries another. After a lapse of some years Crosby, now a state judge, is called upon to try a young girl for the murder of her child. During the hearing a small crucifix is produced in evidence, and Crosby recognises it as a present he gave to his first wife years ago in Brittany. Eagerly questioning the accused woman, he realises that she is his own daughter, and a very strong scene is that where, on a verdict of guilty being returned by the jury, the judge is called upon to pronounce the death sentence. The mental strain upon the judge results in a paralytic seizure, and Crosby collapses with the invocation to Divine mercy only half uttered. A powerful story, well acted by the principal and his colleagues.

(See Our Film Markings.)

* * *

"THE MONEY CORRALL."

A WATCHMAN WHO SAVES THE SITUATION.

Production .... Famous Players-Lasky
Type ..... Drama
Star ..... W. S. Hart
Length ..... 5,000 feet

On Tuesday, 12th inst., at the Pavilion, Shaftesbury-avenue, a trade show was given of two new films, one of which was the American crook drama with the above title. Among the many plays of this description it is marvellous that so much variety and originality of design is possible. In this production a "white man," Gregory Collins, of the Collins Trust, has the usual deadly struggle with the opposition—in this case the Northway Bruler gang of ruffians—who stick at nothing in their efforts to pauperise him. The possession of certain documents which would be his salvation would have little availed but for the timely intervention of the watchman, who is none other than Lem Beeson, of Montana, quick to act and shoot and absolutely fearless, excellently portrayed by W. S. Hart. He performs his dangerous mission of rustling the opposition gang, but the lionising is neither to his taste nor that of pretty Rosie, of the Collins ménage, and he quits. The accidental discovery of the safe key and the warning regarding July 16 sent by the precious Bruler gang decided him to carry on and watch over his late master's fortunes, and in the nick of time he butts in and is nearly suffocated in the safe, closed by Bruler's confederate, for his pains. Eventually he is handsomely rewarded, and wins pretty Rosie for his bride.

* * *

"GREASED LIGHTNING."

AMUSING AND EXCITING EXHIBITION OF INVENTIVE POWER MOSTLY MISAPPLIED.

Production .... Famous Players-Lasky
Type ..... Comedy-Drama
Star ..... Charles Ray
Length ..... 5,000 feet

The remarkable inventions of Andy Fletcher, of Piperville, created considerable amusement, starting with a patent potato-peeler and ending with the weird automobile evolved from his inner consciousness, and of course the necessary material, which he christens "greased lightning." Yet though his car starts backwards, and then refuses to go, in the race got up for ulterior purposes by the philanthropist Armytage, it by some magical means acquires such speed as to enable him to overtake this worthy and his confederate after they have rifled the bank and stunned his fiancée's father. A good deal of this trouble arises t[o] his future father-in-law's old-fa[shioned] fogeyism and his daughter's love of m[otor]ing, but in the end Andy wins the hand of the fair Alice and a car presented by her poppa as a reward for the arrest of the criminal and the recovery of his gold. The acting is very good on the part of Charles Ray, as the inventive genius, and his fiancée, and the other parts are capitally rendered.

* * *

"WHEN YOU AND I WERE YOUNG."

A SIMPLE YET DELIGHTFUL STORY ON AN OLD THEME WHICH IS EVER NEW.

Production .....Globe Films, Ltd.
Type .....Drama
Star .....Alma Hanlon
Length .....Five Acts (about 4,500ft.)

This charming and delightful drama of the struggles, vicissitudes and misunderstandings of youth was given at the Court Playhouse on Friday, 15th inst. Dorothy Miller is a country lass with ideas above the dull life of the country, and one day, when fate brings Frank, also a square peg in a round hole as regards his commercial training, in her path the die is cast. At first Dorothy runs away like a scared bird when Frank, who is out on a sketching expedition, attempts to fraternize with her, but when he trips and hurts himself, woman like, she assists him to the farm. She becomes his inspiration, and leads to his success as artist for a leading journal. Dorothy then runs away to join him, and though the jealousy of Dolores, a pretty Spanish girl in love with Frank, is the cause of a temporary enstrangement, and incidentally Dorothy winning fame as a novelist, they come together in the end. Frank is employed by his own father, who does not recognise him under the assumed name of Spencer, but eventually the old folk on both sides come round to see the error of their ways in putting obstacles in the way of ardent, gifted youth and beauty, and a touching Darby and Joan picture brings the story to an end.

The rural scenes are sweet, and the photography of this delightfully homely and charming little story is excellent. Miss Alma Hanlon enhances her reputation by her pretty portrayal of Dorothy.

(See our Film Markings.)

* * *

"GO WEST! YOUNG MAN!"

TELLING HOW A SPENDTHRIFT SON OF A MILLIONAIRE "MAKES GOOD."

Production .....Goldwyn
Type .....Western Drama
Stars .....Tom Moore, Ora Carewe
Length .....5,300 Feet
Distributors ..The Stoll Film Co., Ltd.
Release .....May 12, 1920

As usual with the Goldwyn films, good photography and appropriate settings distinguished this film, screened for The Stoll Film Co., Ltd., at the London Opera House on Friday. Dick Latham, son of wealthy Amos Latham, is reproached once too often for his spendthrift habits, and on being called a parasite by his enraged parent, decides to cut his family and "Go West." He reaches Twin Bridges, a town on the edge of civilisation, and bent on obtaining the capture of "Dandy Jim" an outlaw. Dick has been made by force of circumstances, washer-up to the town's eating house, and sees and falls in love with Rosa Crimming, the daughter of a ranch-owner, whose land Godson, a local politician, is trying to buy for the sake of the unknown ore. Godson endeavours to secure help by electing a "boob" sheriff, and selects Dick for the post. Latham, however, decides to be a real sheriff, and with Rosa's help clears up the town, and finally succeeds in capturing Dandy Jim and his accomplice, Godson. He also establishes Crimming's right to the copper ore on his ranch, and when his father, President Latham, comes up to inquire into the claim, sells it to him for a hundred thousand dollars, and wins the hand of Rosa as reward. Tom Moore is in an unaccustomed part as Dick, but plays it with assurance and abundance of good humour. The film is a typical wild West production, and will doubtless meet with considerable appreciation. An excellent cast includes Ora Carew as the heroine.

[See our Film Markings.]

"WHAT AM I BID?"

LITTLE GIRL SOLD TO A BULLY PAY HER FATHER'S DRINK DEBTS.

Distributors ..... Gaumont
Star ..... Mae Murray
Type ..... Drama
Length ..... Six Reels

This is a very pleasing film starring Miss Mae Murray, who gives a clever portraiture as Betty, a little uncouth child of woods. She lives with her drunken fa who, in order to obtain drink, pledges to the saloon keeper. Love enters into life when Ralph McGibbon, a young tured secret service agent, comes to inve gate the smuggling that has been going in the district. Ralph is stabbed by saloon keeper, but is nursed back to by Betty, who sacrifices her pet lai Ralph's needs. Ralph's people arrive the city, and are horrified at finding Ral alone with Betty, and at the surrounding poverty. Ralph is taken away, but returns later and rescues Betty, who finds happ ness in his love. Beautiful mountain a forest settings form an artistic backgroun to a story in which romance and comed are cleverly blended.

* * *

"A SINLESS SINNER."

MEDICAL THEORY THE BASIS O[F] THRILLING FILM.

Production ..... B. &
Star ..... Marie Do
Length ..... Six Par
Controllers .. World Film Renters, Ltd

Considerable interest was shown in t production at the London Pavilion of t second B. & C. film, entitled "A Sinl Sinner," which appeared to be lackin none of those qualities which in tion mean success at the pictu One point of attraction was an o based on the supposed effects influences Just previous to t Irene Hendon, her father was forgery, and her mother receiv shock from the discovery that h was a criminal. As the child g developed certain eccentricities and the medical opinion was th mental shock was the only cu brought about by her making ance at a night club of a bad reputation, who induce pany him to Chinatown. While a struggle with the fellow she s her rescue is effected by her fianc Tom Harvey. The shock has th result, and Irene becomes quite young woman. Two of the sce duced call for special mention—t club with its gay company, an match at Hurlingham, with its f crowd—both being admirable sp photography at its best. Miss was excellent as the heroine, ar Godfrey Tearle as the girl's lover a good work.

[See our Film Markings.]

VANITY FILMS

beg to announce that the

WORLD'S RIGHTS

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THE CRY FOR JUSTICE

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'Phone: Museum 4372. ——— 'Grams: "Ujandsilmi, Ox, London."

to whom all enquiries should be addressed

"THE ERA" FILM SUPPLEMENT.

HEPWORTH PICTURE PLAY.

Sunken Rocks.

Produced by CECIL M. HEPWORTH
from the story by E. TEMPLE-THURSTON.

Leading Players: Alma Taylor, Gerald Ames, Nigel Playfair, John McAndrews and James Carew.

LONDON TRADE SHOW:—

West End Cinema, Coventry Street,
Thursday, August 21, 1919, 11.30 a.m.

A Cartoon Burlesque by Anson-Dyer,
THE 'MERCHANT' OF VENICE,
will also be shown.

Hepworth

pworth Picture Plays, Ltd.,
Denman Street, London, W. 1.

ROUND ABOUT FILMLAND.

Tom Mix in a Stirring Romance—Sheffield's New Picture Houses—Warner Oland's Latest Part—A Realistic Boxing Scene.

Fox.

Fox announce that their popular star, Tom Mix, will be seen in a "special" production to be trade shown at the London Pavilion on Tuesday, the 26th. Tom Mix never fakes a single stunt, and whether the story calls for riding full speed down a mountain side, stopping runaway horses, jumping off trains, or any of the other numerous breath-taking performances which have amazed his audiences from time to time, it is a well-known fact that he is quite prepared to risk his life in the endeavour to put some real punch into the film. This "special," which is described as a stirring romance of the northern snow, is entitled "The Wilderness Trail," and is adapted from Frank Williams' novel. It shows wonderful photography of life and romance in the land of measureless snows and grim forests.

U.K. Photoplays.

United Kingdom Photoplays report that they are experiencing a remarkable demand from exhibitors for "The Reapers," the five reeler, that was written by Eve Unsell, and which will be released next March. Their new one-reel comedies are also a great success, and are booking extensively.

Strife.

"Strife," the five-reel drama produced by Jaxon Film Corporation, which United Kingdom Photoplays are screening at the West-End Cinema on Monday, August 25, at 11 a.m., shows a wonderful representation of a great steel works. In the development of the story an infamous attempt to retard the output of the works by a bribed foreman is ultimately defeated by the hero, Jim Barton, portrayed by George Le Guere. A romantic love story links the various acts, and two sensational fights with unexpected endings provide the excitement.

Sheffield's New Picture Theatres.

No fewer than six new picture theatres have, we here, had plans passed for Sheffield, and there are still 23 more new houses to have plans submitted. When these are all under way, together with the thirty odd existing picture theatres, Sheffield will be well provided for in the "movie" line.

"The Flame of Life."

At Marlborough House on August 14, before Her Majesty Queen Alexandra, the Princess Victoria, Princess Mary and the Royal Household, a Command Performance was given of the Western Import Company's selected masterpiece, "The Flame of Life" (produced by the Swedish Biograph Co., Ltd.). "The Flame of Life" will be released by the Western Import Company on May 24, 1920.

Stoll's.

In the Goldwyn Picture to be shown by Stoll's at the London Opera House, on Friday morning, Madge Kennedy appears as a burlesque star in an amusing film entitled, "A Perfect Lady." The story is of an unusual type. All amusements in the little town of Sycamore are subject to the approval of a Church Board of Trustees, who were horrified when Lucille le Jambon (Madge Kennedy) brings her burlesque troupe to the town. An injunction was issued, and Lucille's company dispersed. She, however, decided to "hang on," and with two members of the troupe opened a cabaret, giving dances each evening. John Griswold, president of the trustees, tried to induce the pastor of his church to drive Lucille out of the town. Instead Grayling fell in love with the girl. Her assistants learning that Griswold regularly went to Chicago and had "fine tunes" with chorus girls, had a film produced, and one evening this was exhibited at the cabaret, and Griswold unmasked.

"The Carter Case."

"The Carter Case," of which New Bio are showing the first three episodes to the trade to-day, at the Marble Arch Pavilion, contains, we are told, some amazing and unique stunts. Although those contained in the parts to be shown are quite sufficient to book the film, they are excelled in the later episodes. In Episodes 5 and 6 a wireless telephone is used, which is of special interest.

Pathé.

Warner Oland plays the rôle of Baron Andrey, the villainous head of the Russian Secret Police, in "The Yellow Ticket," starring Fannie Ward, and produced by Pathé from the famous A. H. Woods play of the same name. It will be remembered that the part of Baron Andrey affords an opportunity for one of the most gripping pieces of acting seen in many years. Mr. Oland first gained fame as Theda Bara's leading man, and his reputation was further strengthened by his remarkable characterisation of Baron Morales, in the serial, "Patria." This was followed by the playing of Carslake, the polished villain, in "The Fatal Ring." Mr. Oland's appearance in the big cast of "The Yellow Ticket" is another assurance of the size and importance of this production.

"Quinneys'" Picture Post Cards.

Picture post cards of more than ordinary artistic excellence have been prepared by Granger's in connection with their photoplay—"Quinneys'." The subjects chosen for illustration are character studies of Henry Aipley and Isobel Elsom, with other of the prominent actors in this great Samuelson play, together with representations of the principal sets, where all the characters are gathered together, surrounded by the priceless old furniture, which is so unique a feature of "Quinneys'." The "Quinney" post cards, packed, each set of six, in envelopes, are to be handled at 6d. the set, and can be obtained from Granger's at 3s. 6d. per dozen sets.

"A Son of David."

Those picturegoers who are boxing enthusiasts and are desirous of picking up a useful tip or two on the gentle art will, we hear, do well to see the Broadwest production, "A Son of David." Ronald Colman, who is playing the hero of the fight, has been specially trained by a well-known professional for the boxing scene. Miss Constance Backner is playing a leading part in the film, which deals in a delightful manner with the rise to fame and fortune of an ambitious Jewish lad.

Stars as they Are.

Harry Carey, who, as the Western "Bad man with a golden heart," has come to the front in an amazing fashion in recent months, is one of the latest stars to be "roped in" (the phrase is an appropriate one for so great an expert with the lasso) by the energetic producers of "The Stars as They Are." Helen Holmes, of railroad "stunt" fame, has also been persuaded to reveal some of her private activities for the sake of a curious public.

"The Fire Flingers."

Ever since "The Fire Flingers" was announced, says Mr. H. J. Bonn, of Phillips', people have been dropping in to say, "I read the story years ago, and the film ought to be a winner." It is, says Mr. Bonn, and at any rate there seems to be no two opinions as to the quality of the plot. The film will be up for provincial exhibitors to "see for themselves" during the next week, when Nottingham, Cardiff, and Sheffield will be visited at times indicated in our Trade Show list elsewhere.

A Portable in the "House."

On Thursday, at the House of Commons, Mr. George Palmer gave a very successful demonstration of his portable projector, before Members of both Houses of Parliament, including the Premier, Mr. A. Balfour, Mr. Austen Chamberlain, Lord Beresford, Lord Beaversbrook, and Viscount Burnham. This is the first time in history of cinematography that a film has actually been shown in the "House." This wonderful little portable projector has made this possible.

ALLENBY IN PALESTINE."

ITRATED STORY OF THE ODERN CRUSADERS.

Is toyal Opera House, Covent Garhursday, the 14th inst., Percy esented Lowell Thomas in his nteresting and unique illustrated of the British campaign in d Palestine, including the caprusalem and the freeing of the e pictures in this American triitish valour were taken by Harry and Captain Frank Hurley, with by Miss Augusta A. Heyder. C. T. Cunningham acts as business al These remarkable pictures, illusse journey over some 60,000 miles, cord of a stupendous task cheerth completely performed in the face ently insurmountable obstacles, the indomitable courage, patiperseverance of two born fighters ifferent type and commanding perviz., Lord Allenby, the strategist d maker, and Col. Thomas Lawarchæologist and linguist, both orn diplomats as well as fighting Mr. Thomas has a ringing voice n be distinctly heard all over this lding, and he has a nice, humorception and sense of proportion nder his lecture doubly enjoyable. the sunrise, sunset, and moonlight are magnificent colourgraphs, and id tinting of the various strata, holy s and temples, are wonderful.

ral Allenby's popularity with the s and his contempt of danger—his arters were only five miles from the and well within range, proved great s in his success.

Thomas Lawrence, the archæologist, espised unnecessary ceremony, and times refused the offer of Arabic , and for diplomatic reasons dis- with all military rank when with rabs. He was far too tactful, how- to dispense with grandeur or gene- and wore rich garments and studi- avoided giving any offence to the , whose goodwill he desired. He was ly man who ever contrived to unite abs and cause them to revolt against oppressors. Both these brave men, h always at the forefront of battle ftimes engaged in some of the bigavalry battles in the world's history, d to bear charmed lives, and this in all measure aided them in their arduterprise. Small wonder that when forces united the Ottoman Empire 'ed and fell. Some most interesting of the life and character of the peoples encountered on this colossal age are illustrated and explained. osques and temples and ancient fabrics photographed number son. nearly every noted site men- In a and the New Testament capable nlarged upon. known air from Cairo to Jeruwith incident and specta- is difficult to realise that dern happenings in the Holy Land in the very places sanctified and made famous by Biblical history. The photograph of a spinning nose dive by 'plane 7,000ft. to Bethlehem is believed to be the only one ever made. Allenby is said to consider he owed his success mainly to the use of 60,000 camels, the employment of Egyptian labour, and the use of cars and lorries. He also built a railway line behind him as he advanced after the retreating Turks. The human element of success was represented by the Australian Imperial Camel Corps and the Australian Light Horse, as well as London regiments and poilus. Most romantic and enthralling is the story unfolded of the progress and battles which wrested the whole of these huge tracts of country from the Turkish domination. Everyone should see these remarkable historic living documents under the auspices of the English speaking union with its distinguished patrons.

* * *

"WHEN HER CHANCE CAME."

MANAGER'S ATTEMPT TO STEAL NEW AUTHOR'S PLAY FOILED.

Distributors ..... Urban
Star ..... Jane Grey
Type ..... Drama
Length ..... Five Reels

A refreshing absence of mawkish sentimentality, a clear plot, consistent acting, and fine photography are the outstanding features of this picture, shown to the trade at the Court Playhouse recently. Paul Grayson, a successful engineer, writes a play, which he submits to Heddon, America's leading manager. The latter purloins it, and finds in Sylvia Sand an excellent star for the play which he intends producing. Grayson and Sylvia have met and fallen in love, and the discomfiture and unmasking of Heddon and successful production of the play is naturally and cleverly worked out. A stirring fight between Grayson and Heddon forms a fine climax to a picture that can be highly recommended.

[See our Film Markings.]

* * *

"LINKED BY FATE."

Production ..... Samuelson
Stars..Isobel Elsom and Malcom Cherry
Type ..... Drama
Length ..... 6,400 Feet
Distributors..General Film Renting Co.

"Linked by Fate" is described as the most popular of Mr. Charles Garvice's novels, and the screen version, shown to an invited audience at the London Pavilion on Friday last, promises to be equally successful. The story hinges round Vane Mannering and Nina Vernon, who, wrecked on a desert island, are married by a clergyman, the only other survivor, just before his death. They agree to be man and wife in name only, but Nina's jealousy is aroused by the discovery of a photo in the pocket of Vane's coat. She leaves the island on an improvised raft, and is picked up by a passing ship and returns to England. Vane is also rescued, and finds that through his uncle's death he is now Earl of Lesborough. Fate again takes Vane and Nina back to the island where they met, and, linked by love as well as Fate, there is a happy ending. Scenes of great beauty are screened, especially in the island settings, and Mr. Malcolm Cherry and Miss Isobel Elsom make an ideal pair of lovers. Photography and lighting are up to the well-known Samuelson standard of excellence.

[See our Film Markings.]

* * *

"THE FURTHER EXPLOITS OF SEXTON BLAKE."

FAMOUS DETECTIVE UNRAVELS MURDER MYSTERY.

Production ..... Gaumont
Star ..... Diuglas Payne
Type ..... Drama
Length ..... Six Reels

Sexton Blake has long been familiar to readers who delight in detective stories. In this picture our hero is engaged in unravelling the mysterious murder of Mr. Howard, carrying a valuable formula for the hardening of steel, which had occurred on the s.s. "Olympic" during a voyage across from America. Sexton Blake, assisted by his famous bloodhound, tracks the murderers down after many exciting adventures, and romance in the form of the wedding of Howard's daughter to his manager closes the picture. Typical dock scenes, and scenes and views on board the liner "Olympic," are used as a background, and some daring stunts include crossing a street by the telegraph wires, and a motor-cycle crashing through a plate-glass window.

[See our Film Markings.]

LANCASHIRE CINEMA BOOM.

There is a boom just now in Lancashire cinema building. In various towns schemes are on foot approximating about £1,000,000, and, provided licensing authorities can be prevailed upon to grant the necessary facilities, work will be commenced almost immediately. The prevailing fashion is to attach cafés to the buildings.

In Blackburn alone application has been made for permission to proceed with halls estimated to cost £107,000, and to accommodate 10,000 people. The halls are eight in number, distributed throughout the town, but the larger ones are centrally situated. The individual costs vary from £7,000 to £20,000. Two of the halls are intended for Mr. Reggie Yorke, well known in the theatrical world, present manager and partner of the Olympia, Blackburn, and formerly manager of the Theatre Royal Blackburn, which has a dramatic licence attached, and one of the oldest playhouses in Lancashire.

The licensing authorities have inspected the various sites, and they will shortly issue their report.

THE FIRST TIME IN HISTORY

By Special Request.

BOLSHEVISM

A MESSAGE ON ITS EVILS

was shown to the MEMBERS in

THE HOUSES OF PARLIAMENT

THURSDAY, AUGUST 14.

This Film will be Released immediately under the auspices of the

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Telephone: MUSEUM 3825.

"THE ERA" FILM SUPPLEMENT.

CINEMATOGRAPH EXHIBITORS' ASSOCIATION.

MEETING OF GENERAL COUNCIL.

The usual monthly meeting of the General Council of the Cinematograph Exhibitors' Association of Great Britain and Ireland was held at the offices of the Association on Wednesday, the 13th inst.

Release Dates.

The Council considered a letter from Mr. Frank Hill, Secretary of the Kinematograph Renters' Society, in which it was intimated that the Council of that Society had had under consideration whether steps could be taken to stop the ever-lengthening putting back of release dates, and asking the General Council of C.E.A. if it agreed that it was advisable that films should not be booked until they had been exhibited to the trade, if it would appoint representatives to meet the K.R.S. sub-committee to discuss proposals. The General Council, after a brief discussion, was found to be entirely in agreement with the suggestion of the K.R.S., and appointed a committee of five to confer with the sub-committee of the K.R.S. and report.

Cinema Exchanges.

The General Secretary placed a letter from the Secretary of the K.R.S. before the Council, in which that body desired to elicit the opinion of the General Council of the C.E.A. on the subject of cinema exchanges. The Secretary was instructed to inform the Secretary of the K.R.S. that by the constitution of the Association full local autonomy was granted to all the branches in respect of matters demanding peculiar local consideration, and in the view of the Council this was a matter which it was necessary for the districts to decide for themselves, the General Council maintaining an attitude of benevolent neutrality. The General Council of the C.E.A. is, however, entirely in sympathy with all methods which have for their object the promoting of closer relationship and better understanding between exhibitor and renter.

Changes of Proprietorship and Film Bookings.

A further letter from the K.R.S. was considered stating that, in view of the hardship from which renters suffered owing to changes of proprietorship of halls for which considerable advance bookings had been made, the Council of the K.R.S. desired to know if the Council of the C.E.A. would be disposed to consider and co-operate to adopt means whereby the new proprietor of a hall would be under compulsion to take over the bookings of the previous proprietor. The General Council of the C.E.A. was advised that action of the kind contemplated could not operate against existing Statute and Case Law, which places the responsibility upon the contractor, and whilst the General Council sympathised with the unfortunate position in which the renters would frequently be placed, the hope was expressed that the present condition of affairs in this matter might have a tendency to reduce the amount of booking ahead which at present exists.

Publicity for the Ministry of Labour.

An application from the Director of Publicity of the Ministry of Labour for the support of the Association in the exhibition of a special propaganda film was considered, and the reply of the General Secretary was approved, in which it was stated that there was a growing indisposition on the part of members of the Association to supply free publicity to the many Government Departments, largely owing to the circumstance that publicity departments, whilst spending large sums of money on the public press, appeared to expect the exhibitor to give screen publicity without charge, and it was pointed out that in connection with the Victory War Loan, whilst many thousands of pounds had been expended on advertising in the press, the screen had given the Treasury its much more valuable publicity without charge. The General Council was of the opinion that exhibitors would not object to lending their screens free if the newspaper publicity was on the same basis.

National Confederation of Employers' Organisations.

Correspondence from this body was placed before the Council with respect to a number of important questions affecting workmen's compensation and insurance, employment of non-Union workpeople, and other matters, regarding which it was not deemed expedient at the moment to take action.

Famous Lasky Film Service Question.

The Committee appointed at the emergency meeting to collate evidence in this matter placed before the General Council the result of its labours covered by a report prepared by Messrs. W. H. Percy and E. W. P. Peall, which elicited from the members very high ecomiums. In the course of this report the sub-committee stated that it had devoted prolonged and detailed consideration to what appeared to be a deliberate and long-prepared effort by Mr. Adolph Zukor and his associates in the Famous Players-Lasky Corporation of New York, U.S.A., and its numerous associated corporations, to organise a world-wide chain of film-producing companies dominating the entire trade. The report stated "in order to give due effect to paragraphs (c) and (d) of the 'Objects of this Association'—viz., to secure 'unity of action' and to secure 'the adoption of fair working rules and customs of the trade,' it has been decided to take a ballot of the members on the question whether the Council shall be authorised to take the action advised herein."

The sub-committee proceeded to state conclusions drawn from the evidence obtained, and after considerable discussion the General Council finally passed the following resolutions:—

That it be adopted as a principle—

(a) That all films of all manufacturers and all renters shall be at the disposal of all exhibitors in open competition;

(b) That all renter-exhibitors shall give to this Association a legal guarantee that theatres under their management and control shall not have preferential rights in regard to any films which are handled by the renting side of the business; and

(c) That all manufacturing renters shall give to the Association a legal guarantee that theatres under their management and control shall not have preferential rights in regard to any films which are produced or acquired by them.

The General Secretary was instructed to issue the report and evidence to the members of the Association, together with a ballot card, on which members should be asked to reply "Yes" or "No" to the following interrogation:—

"In the event of the Famous Lasky Film Service, Ltd., the Famous Lasky British Producers, Ltd., Picture Playhouses, Ltd., or any other company or combination not complying with the conditions set out in the Association's resolution, are you in favour of a boycott of all films controlled or handled by such companies or combinations?"

A hearty vote of thanks was passed to Messrs. Percy and Peall for their valuable labours in connection with the preparation of the evidence and report.

Date of Next Meeting.

It was agreed that the next meeting of the Council should be held at Newcastle on September 10, and with a view to enabling the Northern Branch to make satisfactory arrangements for their comfort the delegates from the branches were asked to communicate with Mr. F. W. Wolters, of the Queen's Hall Picture House, Northumberland-street, Newcastle-on-Tyne, as soon as possible an intimation of their intention to be present at the meeting.

New members to the number of 34 were duly balloted for and enrolled.

THE CINEMA GYMKHANA.

"A DAY TO BE REMEMBERED."

The second cinema and athletic meeting and gyhkhana held on Tuesday, August 12, at Stamford Bridge grounds, in aid of the Cinematograph Trade Benevolent Fund, was an unqualified success, and the fund for the formation of a benevolent fund for the trade should be considerably augmented thereby. The impression of the afternoon was mainly one of envy on the part of the spectators, as they sat broiling in the heat, which the thermometer registered as 82 in the shade, and watched the various competitors in their "shorts" comparatively cool. At a less enjoyable affair, the heat would have been a decided drawback. The lady athletes in their seats (each team dressed in its distinctive house colours) reminded one very much of a stand at the "Truth" Doll Show, and their events were followed with keen interest, particularly the relay and potato gathering races. There was an unaffected enjoyment and enthusiasm on their part that must have been very gratifying to the organizers.

A Diversified Programme.

As usual the tug-of-war events (both for the trade and open) caused intense excitement, and the length of the contests was a proof of the equality of the teams. Mr. B. Howard Baker, the holder of the English high jump record, made a fine attempt to beat his existing record, but could not do better than 6ft. 2in.—though his failure was somewhat disappointing, he gave an excellent exhibition of jumping.

The impersonation of film stars was another most interesting event, although it would probably have appeared more so to a less professional gathering. This was won by Miss T. Wright (S.C.T.), whose "Nagapate," the famous cannibal, was certainly appropriately clad. Gaumont's carried off the second and third prizes with E. V. Heard's "Eddie Polo," and Miss Phyllis Norman's "Mary Pickford." Miss Ivy Close's exhibition of how to manage a buck jumping donkey was much enjoyed.

The trade and open handicaps were very closely contested, and those for youths remarkably well run, many of the competitors showing promising form, and the relay races were loudly applauded. These evidenced what careful training can do for a team.

The Donkey Derby.

The greatest event of all perhaps was the great donkey derby ridden by film stars, which aroused considerable interest and anticipation of fun, and the vast concourse of people present were not disappointed, although the moke's usual obstinacy and stupidity did not spoil the sporting element of the race as much as it might have done—the mounts behaving as well as their riders expected, and assisted them to do. Emerson tells us to "hitch our wagon to a star," the star is a good steed, but whether a good rider is perhaps open to question. Marie Odette came in first, with Mercy Hatton and Gertrude McCoy close behind.

Amusing Side Shows.

In the kiosks outside the "sports" proper great business was done. The delineations by "Dolores" were very popular, and the many who visited her tent were most agreeably surprised to hear of the good character they bore. The Admiration bureau, where, at the camera kiosks, one might be photographed with one's favourite film star, was an attraction which offered the opportunity of a life time, and Gaumont and the London Film Company's kiosks were very busy all day.

The Kinema Orchestra, under the baton of M. de Wolfe, hon. musical director, by arrangement with the directors of the North Metropolitan Theatres, Ltd., did yeomen service throughout the day, as did the band of the Metropolitan Special Constabulary ("N" Division), Inspector W. T. Pratt conducting.

The Prize Giving.

The prizes (all of which were well worth winning) were presented to the successful competitors at the close of the day by Sir William Jury, who, with Mr. J. A. Seddon, M.P., and other celebrities of "Filmland," had been much in evidence throughout the day. It was certainly a day long to be remembered. As Sir William, in thanking the organisers, said, "They had good reason to be proud of helping in such a cause, and from all accounts the results would be most successful. He hoped many of a similar nature to help along the Trade Benevolent Fund would be held," all of which remarks met with universal approbation.

Following are the results of the various events:—

100 YARDS YOUTHS' RACE (TRADE).

Heat 1, C. Dodds (Pathé Frères); heat 2, C. Beveridge (Ideal); heat 3, C. E. Foster (Apollo Cinema); heat 4, F. Esse (Kodak); heat 5, V. H. Tupper (Gaumont).

Final: C. E. Foster, 1; C. Dodds, 2.

100 YARDS MEN'S RACE (TRADE).

Heat 1, G. Simmons (Astra); heat 2, G. H. Lawes (Ideal); heat 3, F. E. Cracknell (Butcher's Film Service); heat 4, F. W. Dalton (P.C.T.); heat 5, W. E. Terry (Fox Film Co.); heat 6, J. H. Young (P.C.T.); heat 7, W. H. Worldling (Kodak); heat 8, L. A. H. White (Butcher's Film Service); heat 9, A. E. Ward (Kodak); heat 10, W. Frier (Famous-Lasky); heat 11, J. Kemsley (Famous-Lasky); heat 12, P. Stamper (British Actors); heat 13, C. Lees (Famous-Lasky); heat 14, W. F. Pratt (P.C.T.); heat 15, G. Renton (General Film Renting); heat 16, N. C. Lock (Fox Films Co.); heat 17, D. Morgan (Kodak); heat 18, L. Romano (Gaumont); heat 19, H. Callender (Gaumont); heat 20, G. N. Edgley (Belton Park Cinema); heat 21, W. Brundish (Kodak).

Second Round: Heat 1, G. Simmons; heat 2, C. A. A. White; heat 3, A. E. Ward; heat 4, C. Lees; heat 5, G. N. Edgley.

Final: G. Simmons, 1; L. A. H. White, 2; G. N. Edgley, 3.

100 YARDS HANDICAP (OPEN).

Heat 1, W. A. Hill (Surrey A.C.); he H. Nozieres (Surrey A.C.); heat 3, T Crossland (Surrey A.C.); heat 4, L Bernhardt (Finchley H.); heat 6, H. J. Strickland (Portsmouth R.C.); heat N. J. Kavanagh (Poly. H.); heat 7, R. James (Poly. H.); heat 8, T. A. Canne (Q.P.H.); heat 9, J. Ryter (unattache Marylebone); heat 10, J. A. Fraser (un attached, Winchester); heat 11, A. R Harper (Surrey A.C.); heat 12, Groome (Birchfield H.).

Second Round:—Heat 1: 1st, N Kavanagh; 2nd, H. Nozieres; 3rd, W Hill. Heat 2: 1st, J. A. Cannell; J. A. Fraser; 3rd, C. R. Harper.

Final: T. A. Cannell, 1; N. J. Kavan 2; H. Nozieres, 3.

880 YARDS HANDICAP (OPE

Winner, B. Heaver (Surrey A.C.), E. W. Wheeler (Surrey A.C.); 3rd, D. Morris (Ashcombe A.C.).

TUG-OF-WAR (OPEN).

Wallington Police beat R.A.F. Test Section (Kingston Hill) by two pulls none.

220 YARDS LADIES' RELAY RACE (For members of the W.R.N.S., W.A.A and W.R.A.F.).

1st, No. 10, M.T. Repair Depôt, R 2nd, R.A.S.C. (M.T.), Grove Park.

POTATO GATHERING RACE (LADI TRADE).

Heat 1, Miss D. Wythe (Fox); hea Miss Leary (Vitagraph); heat 3, Miss Patt (West Imp.); heat 4, Miss G. Howden (Prov. Cine.).

ONE MILE OPEN TEAM RAC

Winners, Herne Hill Harrie R.A.S.C. (M.T.), Grove Park.

440 YARDS HANDICAP (

Heat 1: 1st, H. Phillips (S 2nd, A. Young (F.H.); 3rd, liams (Finchley, N.). Heat Heaver (Aldershot Comman Connell (Q.P.H.); 3rd, (H.H.H.). Heat 3: 1st, (Rangers A.C.); 2nd, A. Rugg Paddington); 3rd, S. C. Nichols

Final: Winner, H. Phill Heaver; 3rd, W. Johnson; 4th

440 YARDS MEN'S REL (TRADE).

Heat 1: Gaumont. Heat Heat 3: Transatlantic. Heat 4 Heat 5: Kodak. Heat 6: F Winner: Kodak; 2nd, P.C Butcher's.

IMPERSONATION OF FILM

Winner: Miss T. Wright ("Nagapate"); 2nd, E. V. H mont), (Eddie Polo); 3rd, Miss man (Gaumont), (Mary Pickfo

60 YARDS LADIES' RACE (TR

Heat 1: E. Norton (Kodak); Miss Leary (Vitagraph); heat 3, (Western Import); heat 4, G. M (P.C.T.).

Final: Winner E. Norton (. G. Teagle (Transatlantic); 3r (Pathé's).

ONE MILE OPEN SCR

Winner, P. Hodge (Surrey Pte. Britton (R.A.S.C.); 3rd, C (H.H.H.).

TUG-OF-WAR FOR MEN

Kodak beat North Metropolit by two pulls to none.

LADIES' 100 YARDS SCRAT (for members of the W.R.N.S. and W.R.A.F.).

Heat 1: Miss Taylor (W.R.N Division). Heat 2: Miss Wa No. 1 Stores Depôt, Kidbrook Miss Knowles (W.R.N.S., Londo Heat 4: Miss Dalton (R.A.F. Depôt).

LADIES' 100 YARDS SCRAT

Final: Winner, Miss Taylor Dalton; 3rd, Miss Wade.

440 YARDS TRAVELLERS (TRADE).

Winner: G. Simmons (Astra); Nairn (Granger's); 3rd, N. File

880 YARDS MEN'S RACE (

Heat 1 and 2: 1st, W. H. (Kodak); 2nd, H. T. Barehan Heat 3 and 4: 1st, G. Simmo 2nd, F. E. Cracknell (Butcher's and 6: 1st, C. O'Donoghue (North 2nd, S. Okell (Film Laboratorie and 8: 1st, D. Morgan (Kodak Cannon (Gaumont).

880 YARDS MEN'S (TRA

Final: Winner, G. Simmons; 2. Worlding; 3rd, D. Morgan; 4t Cracknell.

220 YARDS HANDICAP (O

Heat 1: T. A. Connell (Q.P.I 2: J. H. R. Wilton (New Zealar ley Harriers). Heat 3: J. F. F (Winchester). Heat 4: T. E. (Surrey A.C.). Heat 5: R. Knig Police). Heat 6: W. G. Fox (Sur Heat 7: H. Brady (Surrey A.C.).

Final: Winner, T. A. Connell; Brady. 3rd, T. E. Crossland.

220 YARDS, LADIES' RELAY (TRADE).

Heat 1: G. Vanstone (Trans-A Heat 2: L. Ogden (Pathé). Heat Welham. Heat 4: L. A. Baker Heat 5: D. Moon (Gaumont).

Final: Winner, G. M. Howden (2nd, D. Moon (Gaumont); 3rd, G. (Trans-Atlantic).

ONE MILE HANDICAP (OP

Winner, P. A. E. Beard (Polytech 2nd, H. J. Murphy (Finchley H H. M. Williams (Polytechnic H W. L. Brock (National Insurance).

220 YARDS MEN'S RACE (TRA

Heat 1: 1st, F. W. Dalton (P.C.T C. Higgins (Pathé's); 3rd, G. H. (Ideal). Heat 2: 1st, G. Simmons 2nd, H. W. Salter (Broadwest). 1st, C. E. Foster (Apollo Cin., House); 2nd, L. E. Withick (Fox).

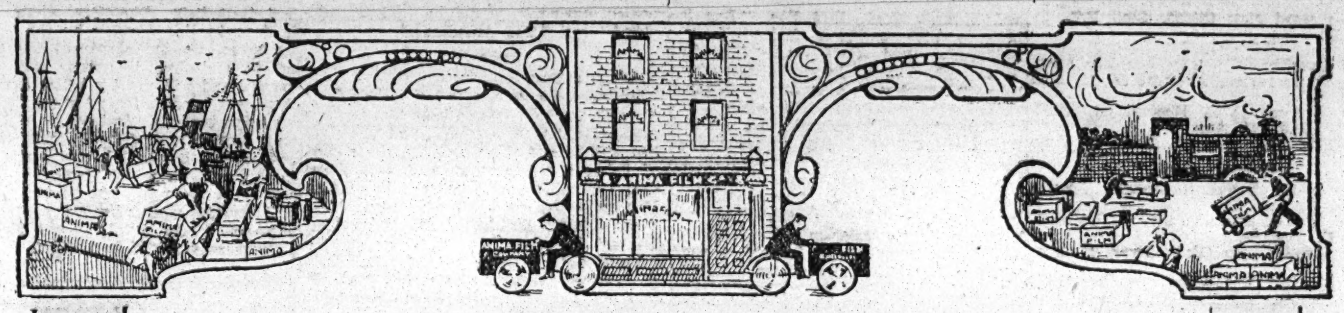
Final: Winner, G. Simmons; 2n Salter; 3rd, F. W. Dalton.

50 YARDS TANDEM RACE (TI

Final: Winners, W. Brunish Norton (Kodak); 2nd, V Miss Ballard (P.C.T.); 3r Miss Hendon (Fox); 4t and Miss Stillwell (Bu

GREAT DONK

Winner, Marie Odet ton; 3rd, Gertrude Mc



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COMING TRADE SHOWS.

LONDON.

Who Cares? (Walturdaw), West End Cinema, 11.30, Aug. 20.
The Carter Case (Serial) (New Bio.), Marble Arch Pavilion, 11.15, Aug. 20.
Chasing a Fortune (Fox), Super Cinema, 11, Aug. 20.
Heart of Gold (Walker's), Shaftesbury Pavilion, 11.15, Aug. 20.
Transgressor (Gaumont), New Gallery Cinema, 11, Aug. 21.
Taken Rocks (Hepworth), West End Cinema, 11, Aug. 21.
Dugon, The Mighty (Phillips), Shaftesbury Pavilion, 11, Aug. 21.
Dugon the Mighty (Phillips), Shaftesbury ..., 11.30, Aug. 21.
The Lone Wolf (Gaumont), New Gallery Cinema, 11.15, Aug. 22.
Great Secret (F.B.O.), Own Theatre, ...g. 20, 21, 22.
You Can't Believe Anything, &c. (Western Import), Electric Pavilion, 11, Aug. 22; 86, Wardour-st., 2.30, Aug. 22.
The Wilderness Trail (Fox), London Pavilion, 3, Aug. 26.
The Love that Dares (Fox), Super Cinema, ... Aug. 27.

BIRMINGHAM.

As a Man Thinks (Stones), Futurists, 11, ...g. 20.
The Highest Trump—Pluck and Plotters (Ruffells), De Luxe P.H., 11, Aug. 20.
The Lone Star Ranger (Fox), Picture ...se, 11, Aug. 20.
...natics—His Busted Trust (Western Im...), Scala, 11, Aug. 20.
Little Child Shall Lead Them (Moss), ...la, 11, Aug. 21.
...andarin's Gold (Granger's), The Fu...ist, 11, Aug. 21.
...sland of Adventure (F.B.O.), New-street ..., 11, Aug. 21.
...'s Bad Girl (Stoll), Futurist's Hall, ... 22.
...by Fate (General), Picture House, ... 2.
...hty Wife—Good Gracious Anna...us-Lasky), Scala, 11, Aug. 22.

CARDIFF.

...of Paris (Ruffell's), Olympia.
...y Corral—Greased Lightning ...ky), Own Theatre, 11, Aug. 22.
... Gold (Granger's), Park Hall, ...2.
...ng Strain—Light of Western ... Pavilion, 11, Aug. 22.
...nted Barn—Bums and Boarders ...ardiff Cinema, 11, Aug. 22.

GLASGOW.

...gressor (Gaumont), Salon, 11.
...ne (F.B.O.), Salon, 11, Aug. 20.
...me (F.B.O.), Own Theatre, 3.
... in Time (Ruffell's), Salon, 11.

LEEDS.

...by Fate (General), Cinema Ex...40, Aug. 20.
... in Time (Ruffell's), Cinema Ex... Aug. 20.
...ittle Sport (Fox), Cinema Ex...11.40, Aug. 21.
...de Luxe Comedies (Butcher), Exchange, 2.30, Aug. 22.
...the Music (Western Imp.), Cinema ...11.40, Aug. 22.

LIVERPOOL.

... Men (L.I.F.T.), Prince of ...ug. 20.
The Enchanted Barn (Ruffell's), Scala, 11, Aug. 20.
Sunnyside and Flame of Life (West. Imp.), City Picture House, 11, Aug. 20.
Sunnyside and Flame of Life (West. Imp.), Kinema Exchange, 2.30, Aug. 20.
Fire Flingers (Phillips), Kinema Exchange, 11, Aug. 20.
The Naughty Wife and Good Gracious, Annabelle! (Famous-Lasky), Scala, 11, Aug. 21.

MANCHESTER.

The Further Exploits of Sexton Blake (Gaumont), Own Theatre, 11 and 2.30, Aug. 20.
Cheating Cheaters (Walturdaw), Kinema Exchange, 11, Aug. 20.
The Girl Problem (Ruffell's), Market-street, 11, Aug. 20.
The Sneak (Fox), Kinema Exchange, 3, Aug. 20.
The Carter Case (New City), Market-street, 11.15, Aug. 21.
Chasing a Fortune (Fox), Own Theatre, 11 and 3, Aug. 21.
Good Bad Man, &c. (West. Imp.), Own Theatre, 2.30, Aug. 21.
Sunnyside and The Flame of Life (West. Imp.), Oxford-street 11, Aug. 21.

NEWCASTLE.

The Yellow Ticket (Pathé), Picture House, 11, Aug. 20.
Hoarded Assets (Ruffell's), Queen's Hall, 11, Aug. 20.
Cowardice Court (Fox), Own Theatre, 11 and 3, Aug. 20.
Untamed (Western Import), Own Theatre, 11, Aug. 20.
A Little Child Shall Lead Them (Moss), Tyne Theatre, 11.15 Aug. 21.
His Better Self (F.B.O.), Pavilion, 11.15, Aug. 21.
Money Corral — Greased Lightning (Famous-Lasky), Grainger P.T., 11, Aug. 22.
God's Good Man (Stoll), Stoll P.T., 11, Aug. 22.

NOTTINGHAM.

The Naughty Wife—Good Gracious Anna-Belle (Famous-Lasky), Picture H., 11, Aug. 20.
The Reapers (U.K. Photoplays), Goldsmith-st. P.P., 11, Aug. 20.
The Silver Girl (Pathé), Scala, 11, Aug. 21.

SHEFFIELD.

Gamble for Death (Gaumont), Electra Palace, 11, Aug. 20.
Wild Cat of Paris (Ruffell's), Union-st. P.P., 11, Aug. 20.
The Divorce Trap (Fox), Tivoli, 11, Aug. 20.
The Naughty Wife—Good Gracious Annabelle (Famous-Lasky), Own Theatre, 11, Aug. 22.

NEW STUDIOS IN AMERICA.

Los Angeles, Cal., has been called the "capital of the film world," but so many new studios are being built in and around New York, writes our American correspondent, that the time may come when California will no longer be the important centre than it now is. The Famous Players-Lasky Co. are building a new plant in Long Island City, and William Fox is building a new studio in West Fifty-fifth-street which he claims will be the largest in the world. Floor space will be provided for twenty companies to work at one time, and the plant will be capable of turning out three million feet of finished film every week.

STOLL PICTURE THEATRE CLUB.

While dealing with the subject of the growth of the British film industry, mention should certainly be made of the little cinema club which was opened at the Stoll Picture Theatre nearly two years ago by the Baroness Orczy.

We have frequently reported the interesting lectures that have been given at this club under the able direction of Leila Lewis, who conceived the idea of having a film club and then set to work to bring her ideas into the very tangible form of the Cinema Club that exists to-day.

The main purpose of the club is to make the season ticket holders, of which there are a limited number—club members; get them together once a month and hear their ideas, and also those of prominent people in the film industry, and do everything possible to promote and develop the film industry of Great Britain.

With this aim in view lectures have been arranged by such varied folk and on such diverse subjects as Temple Thurston, "The Future of the Author for the Film"; F. W. Wile, "German Film Propaganda"; Eliot Stannard, "Scenarios"; E. P. Kinsella, "Art and the Film"; Holford Knight, "Crime and the Cinema"; Kenelm Foss and Bransby Williams, "The Stage and the Screen"; S. Rowson, "Film Censorship"; Helena Normanton, "Democracy and the Film"; Low Warren, "British Films"; Irene Miller, "Women and Films". Capt. Nell Foy, "Her Experience with a Movie Camera in the Balkans". Fred Goodwins, "His Two Years with Charlie Chaplin"; Harry Engholm, "British and American Audiences."

The members have also visited the studios of the Broadwest Co., Garrick Films, and B. & C. Films, and everything possible has been done to give them an intelligent interest in films, and let them know the conditions and factors which go to make a good film, so that they may have a keener appreciation of the films they see. These lectures have become so popular that the gatherings of members and others have outgrown every room in that big theatre, and during the winter lectures are to be given in the theatre itself on the second Sunday afternoon in each month, at 4 o'clock.

Many famous authors, producers, and people who are interested in films, whether from within the industry or without, are on the programme for the winter, and if, as the club grows larger, it also grows relatively more helpful, it will indeed be an important factor in the growth of the film industry in this country.

Through the kindness of Mr. Aspinall, manager of the Star Picture Palace, about 700 children of the members of the Smawthorne Lane Club, Castleford, were entertained to a performance on Saturday.

FILM ACTORS' NOTES.

Miss Poppy Wyndham.

In the forthcoming Broadwest production, "The Great Coup," a new film player will make her début on the screen. Her name is Poppy Wyndham, and she has never appeared on the stage or screen before. Miss Wyndham, we hear, applied in the usual way to the Broadwest Co. for crowd work. After some months of waiting she received her first engagement as a super with this well-known British company. Her work was watched, and she shortly afterwards received a second call. Then one day it so happened that a small part fell vacant. Miss Wyndham received a telegram, which resulted in a trial performance, and now she is completing her first big part. "And the most wonderful thing about it all is this," explains Miss Wyndham, "I was picked out from a crowd of about a hundred people, many of them being girls with plenty of experience behind them."

Miss Nancy Benyon.

Under the direction of Mr. Alexander Butler, Miss Nancy Benyon has been playing the leading society girl in the forthcoming B.M.P. film version of Richard Marsh's novel, "The Beetle." Miss Benyon's graceful appearance and charming manner have already secured her a wide popularity. She has had considerable success with Mr. Robert Courtneidges' companies, having appeared in "O! O! Delphine," and "The Arcadians."

Madlaine Fox.

Madlaine Traverse, who leaped into fame through her brilliant work in the Fox big production, "The Secret X," and who since has well upheld the reputation she gained of being a screen actress of exceptional dramatic ability, will be seen in another Fox production on Wednesday next at the Super Cinema entitled, "The Love That Dares." It is, we hear, a story that will make many folk think hard, for it tells of an extravagant wife who makes good. It is filled with many tense and emotional moments, and Madlaine Traverse portrays the wife in a manner that should make this production a great success.

Miss Mary Odette.

The part which Miss Mary Odette will play in Wilfred Noy's British Actors' production of "Lady Clare," from Tennyson's poem, is, we understand, the biggest of her career. Mr. Noy has kept her very hard at work during the fine spell, but she was not too busy to attend and perform prodigies of activity at the Kinema Gymkhana, where she sold many programmes at "profiteering" prices, signed autograph albums till she got writer's cramp, and, at the end of a strenuous day galloped home first in the "Derby."

THE AMERICAN FILM INVASION.

WILL IT BENEFIT BRITISH ARTISTS?

By A BRITISH SCENARIO WRITER.

Several of our contemporaries have recently been considerably exercised over the threatened "invasion" of this country by American film-producing firms, who, not content with being responsible for ninety per cent. of the pictures shown in Great Britain, are now, it is alleged, endeavouring to monopolise the studios of this country with the work of their producers. It is perfectly true that five or six American producers are already thus at work, and others are soon arriving. But it is possible that the influx of American talent instead of being a thing to grumble at will prove to be a very great blessing to a very large proportion of the people who till now have been connected with the British film industry. The American film producers themselves will hardly deny that just as the vast majority of the men practising their craft are American, so the greater proportion of the film stars in American productions are British.

Better Terms for the British Artist.

Quite apart from Charlie Chaplin, Mary Pickford, and other world-famous stars, the field of British talent has proved a happy hunting ground for American producers generally. And in a smaller degree the same may be said of British writers and film dramatists. Therefore, whatever work is done in this country by the American producers, we are convinced that British artists and British writers will greatly benefit, and will get far better terms than they would secure from the native producing organisations. And as our visitors are only producing stories of British life, we believe that it would be quite safe to say that, apart from the producer and his assistants, there will not be two per cent. of Americans among the many hundreds of people who may appear in any of the big pictures they intend to produce.

A Clear Field.

At the same time there is certainly another side to the question, and British film-producing companies have been hit so much harder by the war than the American firms that there is a something to be said for the demands of some of the leading men in the British industry that British film producers should be given a clear field in their own country for five years—the period lost through the war—during which time all foreign films sent to this country should be handicapped by an expensive tariff.

In the British Dominions beyond the seas, the screens are even more controlled by the American companies than they are here, at home. Said one of the leading men in the Australian kinematograph business, a few weeks ago: "Not half a dozen films have come to us from Great Britain during the war, and the only one to make a success was "The Better 'Ole.' American films are knitting together the peoples of our two continents.' This is a matter which surely should engage the earnest attention of our legislators, for in course of time it can only result in a weakening of British influence.

But there is no doubt whatever that America is not going to give up her almost complete dominion over the British picture screen without a very big effort, and the struggle will be a long and expensive one.

Some idea of the stake at issue may be gathered from the American film export figures for the year just expired. Excluding raw stock, more than seventeen million feet of negative and positive film was exported to this country during 1918, representing a value of considerably over a million dollars.

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"THE ERA" FILM SUPPLEMENT.

KINEMATOGRAPH ASSOCIATION COMPANIES' MEETING.

SUB-COMMITTEE'S REPORT.

CO-OPERATION WITH EXHIBITORS.

A general meeting of the Incorporated Association of Kinematograph Companies was held on Monday, at the Connaught Rooms, Great Queen-street.

Mr. H. M. Jenks presided.

Sub-Committee's Report.

Mr. J. Brooke Wilkinson, secretary, made the following statement:—"Your sub-committee has given very careful consideration to the following motion proposed at the last meeting of the Association, held July 22, 1919.

(1) To consider the future of the Association.

(2) To make recommendations to the Association as to what shall be the qualifications for membership.

(3) To recommend to the Association such alterations as may be necessary in the memorandum and articles to carry into effect recommendations (1) and (2); and

(4) To approach British manufacturing firms who are not members of the Association with a view to inducing them to become members.

Nine British film manufacturers, as follows, have been approached, and it is satisfactory to be able to report that they have all expressed their willingness to become members of the Association: Stoll Film Co., Ltd., B.P. Films, Ltd., Garrick Film Co., Broadwest Films, Ltd., Samuelson Film Manufacturing Co., Ltd., Welsh, Pearson & Co., Ltd., Ideal Film Renting Co., Ltd., British Actor's Film Co., Ltd., Master Films, Ltd. Your sub-committee consider it advisable to leave the Association as at present constituted, but strongly urge that it should be controlled in the interests of British film manufacturers. In order that this recommendation should be effective, it is suggested that the appointment of Mr. H. M. Jenks, as chairman of the Association, be confirmed, and that the remaining officers should be as follows: Vice-chairman, Mr. G. B. Samuelson; treasurer, Mr. P. Kimberley. It is also thought advisable that the Council should be somewhat enlarged, and that it should consist of the following: Messrs. Broadbridge, Jeffrey, Bernard, R. Bromhead, Cecil M. Hepworth, Bertram Phillips, and J. W. Smith.

Your committee further recommends that the Council should meet regularly at 6 p.m. on the second and fourth Mondays in each month, and that a request should be made to the British Board of Film Censors that their meetings, when called, should be held one hour before the council meeting either on the second or fourth Monday of the month. It is further recommended that a general meeting of the Association should be held at 6 p.m. on the last Friday of every month. Considerable thought was given by your sub-committee to the suggestion that the Association should include members of auxiliary and allied trades, but owing to the subject being of such importance it was thought advisable that the matter should be referred to the Council, and that that body should consider suggestions for the formation of sub-committees to deal especially with matters concerning film producers, film printers, manufacturers of machinery and accessories, and any other sections for which it is considered advisable to set up sub-committees. Your committee also recommend that members' subscriptions should become due as from Jan. 1, 1919, and that the secretary be instructed to request members to pay their subscriptions for this year."

A resolution, proposed by Mr. G. Malvin, and seconded by Mr. Geoffrey Maline, that the report be received and adopted, was carried unanimously.

President's Address.

The Chairman: I now have a little to say, and I believe it will be of interest to British manufacturers as a whole. It may not be that it meets with the approval of the whole, but, at any rate, it is my opinion. The recommendations of the sub-committee which you appointed to consider the most effectual way of reconstructing this Society having been approved, I ought to say in the first place that it should be distinctly understood that we are not throwing down a challenge to the American industry. We have no desire to create friction between them and ourselves; we are merely out for self-preservation—the first law of Nature. This can only be attained by combination, by unity of action, in regard to all questions affecting the trade as a whole, and almost needless to say, I include our friends the exhibitors, on whose co-operation in this matter I am confident we may rely. It is the exhibitors on whom we must to a large extent depend for achieving our object, and their co-operation can be secured through the Cinematograph Exhibitors' Association. One of the important objects we shall have in view is to increase the output of British films and at the same time raise the average standard of quality—a matter not only of interest to the exhibitors but to the community as a whole. A large output in the home film industry means a source of wealth in the same way as increased production operates in the ordinary commercial world. But presumably we must make the exhibitors cognisant of the fact that in this Society they will be able to deal and negotiate with an organised body which knows its own mind and is willing and anxious to work with them and for them as well as for the trade as a whole.

Politics and the Film Industry.

I have said that we are not throwing down a challenge to the American trade. But incidentally let me say that unless my business acumen is very much at fault, I cannot help thinking that politics enter very largely into the cinema industry in the States, and I am convinced it would be deplorable if we on this side permitted such a state of things to prevail here, or indeed if we sought help for the British industry through the medium of political parties, no matter to which section they may be attached. Speaking for myself, I cannot help saying that unfortunately a very wrong impression has been created in the States by reason of the method in which a recent campaign has been initiated and carried on. That the exhibitors, as a body, are perfectly justified in doing that which I have claimed for ourselves—fighting for their self-preservation—no one will for a moment question. It is the wisdom of the methods employed, surrounded as they are by circumstances which cannot fail to arouse suspicion, to which exception is taken. We have been assured that this agitation is not fathered by the C.E.A. as such, and we may well enquire who then is responsible, having regard to the fact that the procedure followed is likely to place us, as producers, in a false light in the American market.

Long Distance Releases.

It was for those who really represented the industry as a whole, continued the chairman, to talk together and see what they could do. Speaking personally, he would not go on if the trade was to continue as it was at the present time. When he entered the business some years ago a film could be released in three months. Estimating the costs of a film at £5,000, that meant £15,000, and on the release of the fourth film you got back the money on the first film. But to-day they had to release practically twelve months ahead.

It was agreed that the discussion of this question should be deferred to a subsequent meeting.

Mr. E. V. Blake was elected auditor, and Mr. J. Brooke Wilkinson, secretary

A Trade Council.

Mr. Wilkinson reported, with regard to the setting up of a trade council, that, so far back as February this year, a communication was received from Mr. Goodwin. Older members of the Association, he said, would remember that the Kinematograph Trade Council came into existence some years ago, and representatives of that Association were appointed to serve on that Council. It seemed that they practically finished the work for which they were specially appointed, and it had been suggested that this Trade Council should continue particularly to take up criticisms in the Press in regard to films. The correspondence raised a number of important matters, and he proposed referring it to the first meeting of their Council.

Mr. Bromhead moved that the question be referred to the Council, and this motion was carried.

The meeting then adjourned.

"FAITH."

COMPANION'S FIDELITY RECEIVES BELATED ACKNOWLEDGMENT.

Production ..... Samuelson
Stars .. C. M. Hallard, Sydney Fairbrother, and Haidee Wright
Type ..... Drama
Length ..... Five reels

The Shaftesbury Pavilion was closed to the general public till 5.20 p.m. on Wednesday last, owing to the theatre being engaged for the triple trade show of Messrs. Samuelson.

The first picture of the trio, entitled "Faith," has a very human story. Lavinia Brooker is the companion for forty years of Miss Bryany, who delights in humiliating her in every possible way. Lavinia turns on her at last and departs, but is genuinely distressed at leaving behind an ivory crucifix before which she had prayed for forty years. Miss Bryany dies, and leaves Lavinia the proceeds of the sale of her furniture, which amounts to £4,000, and an artistic and human touch when Lord Louis, the cousin of Miss Bryany forwards a further sum of £6 5s, all Lavinia had thought she had in the world, and which she had left in payment for the crucifix which she had taken with her, completes the picture. The film is a veritable triumph for Miss Sydney Fairbrother, whose consistent portraiture as the down-trodden Lavinia is amongst the finest pieces of screen acting we have seen for some time. Miss Haidee Wright as the venomous and vindictive Miss Bryany is also excellent, and some clever work is put in by Mr. C. M. Hallard as the good-natured Lord Louis.

* * *

"HOPE."

LOVE—'TIS WOMAN'S WHOLE EXISTENCE.

Production ..... Samuelson
Stars .... Malcolm Cherry and Isobel Elsom
Type ..... Drama
Length ..... Five reels

The second of the three companion pictures shown deals with man's inconstancy. The film opens with a little boy and girl in a tree; the boy promises to meet the little girl again, but does not keep the appointment, preferring to go with some companions with catapults to hunt a stray cat. Ten years pass, and the same pair are parting, he to take up an appointment in India, and vowing fidelity, the girl to wait his return. Forty years after we find her still waiting faithfully, a woman of sixty. He returns, surprised to find she has not married, and he himself having but faint recollection of his fervent promises. Miss Isobel Elsom makes a dainty figure in the costumes of forty odd years ago, and gives a charming portraiture, and Mr. Malcolm Cherry as the inconstant lover was also responsible for a fine performance.

* * *

"CHARITY."

SHOWING THE FRAUDS THAT ARE COMMITTED IN THE NAME OF THIS VIRTUE.

Production ..... Samuelson
Stars .... Campbell Gullen and Cicely Debenham
Type ..... Comedy
Length ..... Five reels

The final picture deals in a humorous manner with the misusage of charity. The leading character is an incorrigible old impostor who has a stand as a pavement artist in the street. He cannot draw or paint, but hires the pictures. Unmasked by his daughter's sweetheart, he begs for a fortnight's grace in order to bring his savings up from £9,950 to £10,000. He will do this by posing at the corner of St. Martin's-lane as a martyr to St. Vitus's dance. Mr. Campbell Gullen gives a fine performance as the hopelessly depraved old fraud of a pavement artist, his facial contortions when practising for St. Vitus's dance being remarkably clever. Miss Cicely Debenham gives valuable support as his daughter. All three pictures are splendidly photographed, and the all-round excellence of production will further enhance the high position of Samuelson's.

* * *

"SANDS OF TIME."

A TANGLED LOVE KNOT THAT FATE UNRAVELLED.

Production .....Harma Photo Play
Stars ..Mercy Hatton, Bertram Burleigh and strong cast.
Type .....Drama
Length .....Five Reels

"Sands of Time," a play that will appeal to most classes of picture-goers, was shown on Monday at the West-End Cinema, by Messrs. Harma and Co. Esther Conway, the daughter of an impractical inventor and the protegée of Miss Wayne, the autocratof the village, Danes Cross, becomes the village teacher, but lives with Miss Wayne, who wishes to see her married to her nephew, Kenneth Wayne, an indolent scapegrace. Alan Ross, the son of the village blacksmith and store owner, brought up at college arrives, and he, too, falls in love with Esther. Squire Wayne is an enthusiastic collector of orchids, and has set his heart on obtaining a specimen of the Sacred Blue Orchid of Thibet. At his expense both young men set out in its search, and after a year's silence, Kenneth returns with the news of Alan's death at the hands of the priests of Thibet. Miss Wayne dies, leaving her cottage and an income to Esther, who remains true to Alan. He has not been killed, but kept in captivity, and escapes, after torture, maimed and broken in health. Esther finds a codicil to the will that if she refuses to marry Kenneth, the cottage goes to him. She chooses poverty, but Kenneth makes over the cottage and money by deed of gift, and goes abroad, leaving the lovers to find mutual happiness. The photography is particularly good, the Thibetan settings being very well contrived, forming excellent contrast to the typical English scenes and picturesque country. An all-star cast has been utilised, including such well-known artists as Miss Kate Phillips, Mrs. Hayden Coffin, and Mr. Charles Groves, with Bertram Burleigh to play the strenuous part of the hero and Miss Mercy Hatton the heroine, who has really little to do but to look pretty, and succeeds very well. The sensational leap of nearly 120ft., and the escape of Alan, are among the incidents that thrill.

"THE GREAT SECRET."

EXCITING TALE OF ADVENTURE AND MYSTERY.

Production .....Metro Picture
Stars ..Francis Bushman and Beverly Bayne
Type .....Serial Drama
Length .....18 Chapters
Distributors .....F.B.O.

This serial is being shown every day this week at the private theatre of the F.B.O. The plot deals with the machinations of a secret society known as The Secret Seven, in which the hero and heroine get involved. The tale is straightforward, and a concise synopsis of what has gone before accompanies each new chapter. The hero and heroine are played by Francis Buchanan and Beverly Bayne, and these popular artistes are supported by a long and strong cast of well-known actors and actresses. We recommend this serial to managers who are on the look out for something new in this line.

Cinema Luncheon.

It has been decided to postpone the proposed cinema ball to some future date, the Royal Albert Hall having released the committee from their booking for Oct. 1. The luncheon will, however, take place on that date at the Criterion, as arranged, and tickets will be sent to the members of the committee in due course.

Darwen Building Committee have approved of the erection of a new cinema and billiard hall in Church-street for Messrs. Hy. Whalley & Sons.

PICTURES IN PARLIAMENT.

World Film Renters, Ltd., have the honour of being the first Film Renter to show a film in the Houses of Parliament, their great picture, "Bolshevism," being projected in one of the committee rooms on Thursday last. Exhibitors throughout Great Britain should do remarkable business with this film, as the National Federation of Discharged and Demobilised Sailors and Soldiers are giving it full local support wherever exhibited. The picture was shown by means of Mr. George Palmer's wonderful little portable projector, and the Members of both Houses of Parliament who witnessed the production included the Premier, Mr. A. Balfour, Mr. Austen Chamberlain, Lord Beresford, Lord Beaverbrook, and Viscount Burnham.

Scenario Writers Note.

Scenario-writing is among the lucrative professions on the other side of the Atlantic, according to a statement by Eve Unsell, the celebrated scenario expert, who has lately taken charge of that department of the Famous Players-Lasky British Producers, Ltd. Almost the minimum price for a screen adaptation, she says, is £20 per reel, which is £100 for an average length picture. For an original story, plus adaptation, the price averages about £500, while for "special" pictures—films of six or seven reels—£600 is quite an ordinary price. The British Company intends to encourage the native writer, and if prices approximating to these are to be paid, there will open quite a good field for what has hitherto been a neglected and underpaid art in this country.

FILM MARKINGS.

For the benefit of Exhibitors in London and the Provinces who are booking their programmes solely on our markings, we are in future giving further details. We would point out that the markings allotted to films in this section are given on their relative drawing power to showmen:—

Reference No. .. .. 6—10.
Suit high-class audience.....A | Suit sensational audience C
Suit average audience .....B | Suit any audience .....D

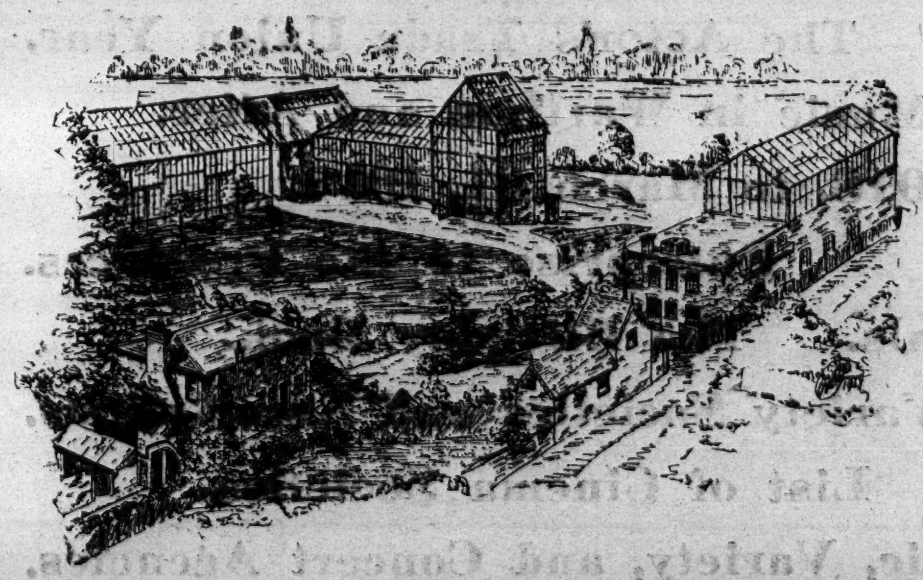
OPEN MARKET.

Released.	Name.	Brand.	Description.	Feet.	Marks.	Suitability
Oct. 6 ..	Fun in a Flat	Transatlantic Star	Comedy	950	6¾	
Oct. 6 ..	Something Just as Good ..	Transatlantic Roke	Comedy	1150	6¾	L
Oct. 9 ..	The Dancing Beetle	Transatlantic Roke	Comedy	950	6½	B
Oct. 9 ..	The Transatlantic Screen Magazine	Transatlantic	Interest	800	7½	

EXCLUSIVES.

Jan. 15 ..	Good Gracious, Armabil! ..	F.P.L.-Paramount	—	4300	9	D
April 1 ..	The Naughty Wife	American-F.P.L.	Comedy	4000	8¾	B
June— .. 1920	The Final Close Up	Artistic-Lasky	Drama	5000	9½	D
Notknown	What Becomes of the Children	Apex-Apollo	Drama	6000	8¾	B
Notknown	The Unknown Quantity ..	Vitagraph	Drama	5000	9	D
Notknown	Traps and Tangles	Big V Vitagraph	Comedy	2000	8¾	B
Notknown	Go West Young Man	Stoll-Goldwyn	Comedy-Dram	5000	8¾	
Notknown	Linked By Fate	General-Samuelson	Melodr'ma	6000	9	B
Notknown	When You and I Were Young	Globe-Apollo	Drama	5000	8¾	
Notknown	Be a Little Sport	Fox	Comedy-Drama	5000	8¾	B
Notknown	When Her Chance Came ..	Urban-American	Drama	5000	9¾	D
Notknown	Faith	Samuelson	Drama	5000	10	D
Notknown	Hope	Samuelson	Light Drama	5000	8½	B
Notknown	Charity	Samuelson	Satire Comedy	5000	8¼	B
Notknown	Daughter of Eve	Walturdaw-Broadwest	Drama	5000	8¼	D
Notknown	Toothache and Heartache ..	Urban	Comedy	1000	8½	B
Notknown	The Transgressor	Gaumont-Photo Play	Drama	6000	10	D
Notknown	Further Exploits of Sexton Blake	—	Drama	5000	8¾	B
Notknown	The Last Sentence	Edison U.K	Drama	5000	8¾	
Notknown	A Smile-s Sinner	B.C. British	—	6000	8¾	
Notknown	Sands of Time	Harma	Drama	—	8¾	
Notknown	Heart of Men	L.I.F.T.-	Drama	6000	8¾	

FILM PRODUCTION.



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THE ERA

ESTABLISHED 1837.

WEDNESDAY, AUGUST 20, 1919.

ARE ACTORS TRADERS?

American Anti Trust Law.

THE full-page advertisement with which the American Producing Managers Association has "bombed" the camp of the Actors' Equity Association recalls the famous Danbury Hat Case of recent years. In other words, the A.E.A. and three hundred of its members are to be proceeded against under the Sherman Anti-Trust Law. This measure was designed specifically to counteract any combined movements on the part of employers—monopolies, trusts, and the like—that might be "in restraint of trade." The Danbury case resulted from the boycotting by certain labour unions of a Connecticut factory that insisted on the "open shop." It was argued that the Act covered movement by employers only, not by employees, and it took close on seven years for that argument to be defeated. When it was defeated, however, the factory recovered a judgment representing some $22,000. Members of the unions had their banking accounts attached and their property sold, while others had to pay whatever they possessed to make good the damage proved.

It has therefore been held that movement by employees is as actionable under the Sherman Anti-Trust Law as movement by employers, and so the Producing Managers' Association is filing its suits for $500,000 with confidence. But the question arises, are actors traders? Can they be compared with the hat makers of Danbury? It remains to be decided, and the decision (but let us hope that it will not be delayed seven years!) will be one of the most, if not the most, important in the stage's history. It is difficult to forecast a decision, for the way of the American justiciary is strange. At any rate, it is a fair and a practical way, and we feel sure that it will not be taken without appreciation of the fast-changing times, times when Art, if it has not actually been replaced by, has given a share of its throne to Commerce.

English Actors' Position.

Chiefly concerning us on this side of the water is the position of the English actors now in America. This Sherman Law operates on the equitable side of the court; wherefore, we understand, any case that succeeds under it, and in which foreigners are joined, involves the attachment of those foreigners' persons and their property. In short, if they have property in the United States it is attached; and even if they have property in their own countries they are technically liable to be "held" pending its compulsory transfer.

But an American lawyer friend of ours "very much doubts if the Sherman Law *will* be held to apply to the theatrical profession when the time comes. For it seems to me," he adds, "that this measure can hardly be said to apply to actors, as it is essentially designed to deal with what is alleged to be in restraint of trade." So our brothers on Broadway may not have to worry.

Notwithstanding the many advantages achieved by effective organisation, it is curious to note that in America legislation consolidating the privileges gained is lacking, and there is nothing in the nature of our Trades Disputes Bill of 1907. This Act has not yet been tested as between manager and performer, and there are two schools of thought in regard to interpretation, but it will be remembered that during the music hall strike of 1907 the proprietors threatened all and sundry with injunctions and actions for damages for breach of contract, and this had a decided effect in bringing about a settlement of the dispute by a reference to arbitration.

We sincerely hope that this will be so in America, and that now that both parties have proved that they are prepared to fight and suffer for their opinions, justice will prevail, and that harmony will be restored by means of reasoned argument.

THE DRAMA IN AMERICA.

A Play with Novel Effects—A Pulchritudinous Musical Comedy—The Blues of Beal Street—Numerous Productions Pending.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Aug. 2.—"A Voice in the Dark," by Ralph Dyar, is a novel, ingenious and interesting play, and A. H. Woods has produced it with signal success at the Republic Theatre. Full of stage tricks and situations that compel the closest attention, the play proved enjoyable even on a very hot night. There are three acts, and a prologue. A murder has been committed, and all the testimony in the case comes from two witnesses, one being deaf and the other blind. While the testimony is being taken the scenes are changed to show in action what the speaker is describing, as was done in that very successful play, "On Trial." The changes are made in darkness, but without lowering the curtain, a ray of light showing the face of the speaker. Another novel feature is the playing of one scene in pantomime to show what the deaf woman saw. Later the same scene is acted again, and the audience hears what was said. The central figure in a scene acted in almost total darkness is the blind man, who relies on his acute sense of hearing. In the end, a girl, accused of the murder, is practically convicted by the evidence describing what the deaf woman saw, and then freed by what the blind man heard. The dark scene was made particularly effective by William B. Mack's excellent impersonation of the blind man. Olive Wyndham, as the accused girl, and Florine Arnold, as the deaf woman, acted their parts to perfection. Frank Monroe and John Sharkey played two detectives well. Anne Sutherland, William Boyd and Arleen Hackett were good. Praise is due to W. H. Gilmore for the staging of the play. The locomotive effect in the last act was cleverly done.

"Oh, What a Girl."

In this lively and pulchritudinous musical play, produced last Monday at the Shubert Theatre, Harry Kelly, who has been playing chin-whiskered deacons since the days of long ago, appears as Deacon Amos Titmouse, of Cemetery Corners, N.J. Amos is given to hilarious excursions into the night life of New York. He opposes his nephew's marriage to an actress, but is brought to terms when his gay and owlish propensities are exposed to his wife, who is the leader of the local temperance society. Nothing particularly new about the plot, to be sure, but then the plot is not always "the thing." Pretty girls, pretty gowns and pretty music make up for any deficiences in that respect, to say nothing of the rapid pace that pleases the New Yorkers. The settings are quite sumptuous, and show Jack Rushton's bachelor apartment on Riverside Drive a new Jersey farmyard and the Century Roof Garden. The comedy supplied by Harry Kelly, Elizabeth Moffatt, and Frank Fay is good, and the "specialties" by Lew Cooper and others win frequent encores. A tuneful number, "Prince Charming," sung by two children, Clarice Snyder and Ethel Mary Oakland, goes particularly well. And so does the incident of the well into which four costly quarts of whisky have been accidentally dropped, producing strange phenomena among the temperance folk of Cemetery Corners. The book and lyrics were written by Edgar Smith and Edward Clark, while the music was composed by Charles Jules and Jacques Presburg.

Beal-street Blues.

Blasé Broadway is amusing itself with a new form of "art." Ragtime is old, jazz and the "shimmy" have passed their prime, so now we have the "blues." Beal-Street, I understand is the name of a somewhat shady quarter of Memphis, Tenn., and the "blues" are a kind of weird coon chant, expressing the moods of the darkeys that frequent these night resorts in the south. One verse will serve as a sample:

"They're servin' me coffe
And they're servin' me tea;
I got everything I want but the gin house."

Gilda Gray, who graduated from the cabarets of the South and West, is singing the "Beal-street blues" in the Shubert Gaieties of 1919 at the Forty-fourth-street Theatre.

Coming Events.

George C. Tyler announces three plays for George Arliss next season. In one he will play Voltaire. The others are a comedy called "Beau Revel," by Louis Joseph Vance, and a play by Louis N. Parker, now being written. Mr. Tyler's productions will include a fantastic comedy by John T. McIntyre, entitled "A Young Man's Fancy," with Jeanne Eagels and Philip Merivale in the leading rôles; Booth Tarkington's new comedy, "Clarence," with Alfred Lunt; a three-act play by Philip Moeller based on the life of Sophie Arnould, the French singer; a new play by J. Hartley Manners, in which his wife, Laurette Taylor, will appear; and a drama of the sea, by Eugene G. O'Neil, in which the central figure will be "one of the most powerful character studies in the entire range of the modern American drama." John Cort's productions during the coming season will include a musical comedy called "Just a Minute," by Harry L. Cort, George E. Stoddard and Harold Orlob, authors of "Listen, Lester," a comedy drama by Crane Wilbur, entitled "A Fool's Game," in which Maude Fealy will appear; a comedy called "Three's a Crowd," by Earl Derr Biggers and Christopher Morley, in which May Vokes will be seen; and a musical play entitled, "Roly Poly Eyes," by Edgar Allan Woolf, Eddy Brown and Louis Gruenberg. Mme. Mimi Augulia, a Sicilian actress, who has mastered the English language, and Fritzi Scheff in "Georgianna," are others on Mr. Cort's list of attractions.

AMUSEMENTS IN SOUTH AFRICA.

The Marie Tempest Tour—Ada Reeve Plays to Capacity Houses—"The Bing Boys" in Johannesburg.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

JOHANNESBURG, July 7. — After a phenomenally successful South African tour, Miss Marie Tempest and Mr. Graham Browne have been persuaded to give us a farewell season at His Majesty's under the direction of the African Theatres. Mr. Wilfrid Cotton is acting as Miss Tempest's manager. The season opens this evening in Hubert Henry Davies's "Outcast." This, I understand, is the first serious play that Miss Tempest has produced, and she made her first appearance in it in this town some months ago. Mr. Graham Browne sustains the leading male rôle, in addition to producing. As the woman Miss Tempest gives a wonderful interpretation of the part of the unfortunate woman, and proves herself almost as great in drama as she is in comedy. Other productions given during Miss Tempest's tour were "Good Gracious, Annabelle," "The Marriage of Kitty," "Mary Goes First," Penelope," "Mrs. Dot," and "The Duke of Killiecrankie." It is long since South Africa has enjoyed such perfect acting, and we will miss Miss Tempest and her talented company when they leave shortly for India and America. I understand that Miss Tempest will be seen again in England in 1921.

The Madge Fabian-Frank Cellier Co.

The African Theatres dramatic company are at present in Durban after finishing a successful season at His Majesty's. The company includes Miss Madge Fabian, Mr. Frank Cellier, Miss Alma Vaughan, Miss Naomi Rutherford, Geo. R. Montford (producer), Richard Irving Scott, and Jack Pendleton. Their productions were "Roxana," "The Yellow Ticket," "Within the Law," "Romance," "The Little Brother," and "Seven Days' Leave." The company disbands at Durban, when Miss Fabian returns to her home in Johannesburg and Mr. Cellier goes back to England.

The Leonard Rayne Company.

The Leonard Rayne company, including Miss Freda Godfrey and John Cairns, are having a Barrie season at Cape Town, where they have produced "The Professor's Love Story," "Quality Street," "The Little Minister," and "Peter Pan." The productions are in the capable hands of Ralph Kimpton. The season has created a sensation in Cape Town, and we presume that the company will shortly open at the Standard, Johannesburg, where they are always welcomed.

The New Comedy Company.

"Twin Beds" has just completed a five weeks' run in Johannesburg, under the direction of the African Theatres, with Miss Dorothy Rundell, Mr. William Mollison, Miss Florence Roberts, Mr. Cecil Kellaway (who scored a wonderful triumph as Signor Monti), and Cecil Brooking in the leading parts. The company have gone to Durban for the season, and on its return will produce "Fair and Warmer" and other comedies.

Miss Ada Reeve.

Miss Ada Reeve has done wonderful business in South Africa under the ægis of Mr. Leonard Rayne. She has appeared in every town of note in South Africa, and in some of the villages as well. At present she is touring Rhodesia. Miss Reeve produced "Winnie Brooke, Widow," and "Come Inside" at the Standard, and played to capacity houses. Assisting Miss Reeve is Mr. Joseph Blascheck, elocutionist; Lucie Linda, danseuse; and Harry Jacobs, conductor, and a strong company. Johannesburg is looking forward to another visit from this wonderful comedienne, who is a staunch favourite with our audiences, and who succeeds in filling theatres as no one else can.

Two Successful Revues.

Mr. Fred Coyne has produced at the Empire, Johannesburg, two splendid revues, which have been highly successful. The first, "Follow My Leader," ran for four weeks, and the second, "The Bing Boys on Broadway," has just concluded a six weeks' run. The chief parts were taken by Miss Billie Browne, Tom Pauncefórte, Alec Kellaway, Fred Coyne, Eddie Martyn, and Louise Luck, Doris Brown, and Elsie Sylvani. The same company will produce "Bubbly" in a fortnight's time. A further production will be "The Boy" at a later date.

THE MARTIN HARVEY AUTUMN TOUR.

Mr. Martin Harvey commenced his autumn tour on Monday, at the Grand Theatre, Llandudno. Mr. Martin Harvey is supported by Miss N. de Silva, and Mr. Walter Pearce, Fred Grove, Alfred Ibbotson, Eugene Wellesley, Frank Forbes-Robertson, Alfred Fisher, David Bain, Alexander Hunter, Leo Caselli, Roger Alwyn, Eric Howard, Victor Watts Weston, Amy Coleridge, Ann Farrell, Bessie Elder, and Mary Gray.

Mr. Frank B. O'Neill is, of course, still serving in his capacity as Mr. Martin Harvey's business manager. The places to be visited include Scarborough, Harrogate, Newcastle, Glasgow, Edinburgh, Manchester, Sheffield, Liverpool, Nottingham, Leeds, Birmingham, and Bristol, and the plays to be submitted are "The Only Way" and "The Breed of the Treshams," which have both had a rest throughout the war, and Maeterlinck's "Pelleas and Melisande" and "The Burgomaster of Stilemonde."

THE PERFECT SINGER.

SOME REMINISCENCES AND A FEW HINTS ON SINGING.

By MADAME TETRAZZINI.

Since first I set out on a singing career I have been asked so often what is the best way to learn singing that I frankly confess I approached the subject with considerable trepidation. For, after all, it is only those who understand the difficulties who can appreciate how difficult those difficulties are to overcome.

No one can learn to sing as people learn to play games.

In the very first place, it is a gift, for if you wish to be a singer you must first have a voice. Everybody is not born with a voice, and of those who are fortunate in this respect, few have the second vital qualification of a singer. I allude to what I can only describe as "Heart."

A voice, and the heart to go with it—ah! there you have the complete singer.

But how often does this occur? I have heard so many vocalists with wonderful, pure, perfectly trained voices who sing the notes flawlessly—and that is all. There is no warmth, no passion in their singing; it leaves one quite unmoved afterwards. And this is solely because they have no "heart."

The voice can be trained; the heart never. It is there or it is not there. Voila tout!

Born in the Land of Song.

People have been kind enough to say that I was born with both. It is not for me to tell, but from my earliest days I have been steeped in music. You see my elder sister was a prima donna, and it was through hearing her sing so often that I acquired the ambition to be one too.

And then in Italy—the land of sun—everybody sings. You hear them in the streets, the cafés, the theatres—everywhere you go. In Florence, where I was born, none are so poor or so sad that they cannot lift their voices in a lighthearted canzonetta. I think the Italian people must have music in their blood; they are so fond of it, and it forms so intimate a part of their lives.

My parents were very much against my becoming an opera singer at first; they thought that one prima donna in the family was as much as they could reasonably expect. But, you see, I simply could not help myself—I felt I must sing or die.

So at last they let me go to a teacher, and I sang him the chief soprano scenes from Boito's "Mefistofele" and "Semiramide," and the "Ave Maria" from Verdi's "Othello." He seemed to be astonished, and told me that I had a natural "trill," and also that I had nothing to learn in the matter of "respiration."

How to Become a Singer.

I studied operatic parts with him for some little while—that is all the training I've ever had.

But you ask me how to become a singer. As I said at the commencement of this short article, I find that a more than difficult question to answer, for, truth to tell, I do not think any artist, who is a true artist—a singer, not a mere vocalist—could describe it in a way which would really prove of actual practical assistance. But this I can tell you, that nothing is done without real hard work, much practice, and genuine, not simulated, enthusiasm. To be a singer you must first have a voice and then a "heart." If you have both these, you will then know how to be one yourself without asking anyone.

Like most other artists who have made a humble attempt to climb the ladder of fame, I have been unable to escape the numerous trials which seem inseparable from this "climbing struggle." Happily, however, many of these troubles are not so serious as they are made out to be—and still more happily, many of them also have a humorous side.

Unconscious Humour.

The letter-writing enthusiast, for example, is quite a first-class humorist. One of the most curious letters I ever received was from a man who sent me some wristcuffs, with a request that I would write to him "telling me their bad and their good points, and in fact, all you think of them," ending his epistle by stating, "I have a guitar 200 years old; would you buy it? You would easily learn and accompany yourself on the stage with it." Another unknown genius asked me to set up as a music publisher with him—I to supply the capital, while he would write the songs and music. His surprise when I declined the offer was almost pitiful.

I am greatly looking forward to my return, after an absence of six years, to England—a land where I have made so many friends, and with which I associate some of my most gratifying successes.

Under the auspices of The Quinlan International Musical Agency I am having my first concert at the Albert Hall on the afternoon of September 20, prior to touring through the principal cities in England, Scotland and Ireland.

AS YOU LIKE IT.

The Playhouse.—Any beach during August.

* * *

Should not the Savoy reverse matters this month, and advertise "Pleasure Before Business"?

* * *

What trouble there is when Mr. Sacks sacks!

* * *

And how strenuously the A.A. tries to Lugg the sacked men back!

* * *

Apropos of strikes, walking-on parts seem to be giving way to walking-out ones.

* * *

Let us hope the day will never dawn when understudies will be renamed "Strike breakers"!

* * *

A critic complains that we want more plays with "bite." Will Barker please note?

* * *

The correspondent who last week wanted to know the colours of stars may learn that one is Pearl White.

* * *

Seaside entertainers—Pier-rots.

* * *

And by no means pierotten, either!

* * *

Talking of piers, I saw Cecilia Loftus at Cromer the other day. We were awfully sorry when Loftus left us.

* * *

Heard the latest? The Bunnies are getting back on us, and dancing the Human Hop!

TOUCHSTONE.

WHAT'S ON IN TOWN.

AMBASSADORS (Cambridge Circus, W.C.).—"Green Pastures and Piccadilly," 8.30. Tues., Fri., 2.45.

APOLLO (Shaftesbury Avenue, W.).—"Tilly of Bloomsbury," 8. Tues., Thurs., Sat., 2.30.

COMEDY (Panton-st.).—"Three Wise Fools," 8.30. Tues., Thurs., Sat., 2.45. Gerr. 3724.

COVENT GARDEN OPERA HOUSE.—With Allenby in Palestine, 8.30. Wed., Sat., 2.30.

CRITERION (Piccadilly-circus). — "Our Mr. Hepplewhite," 8.30. Tues., Thurs., Sat., 2.30. Gerr. 3844

DALY'S (Leicester-sq.).—"The Maid of the Mountains," 8. Tues., Sat., 2. Gerr. 202.

DUKE OF YORK'S (St. Martin's-lane).—"Cyrano de Bergerac," 8. Mon., Thurs., Sat., 2.30. Gerr. 314.

EMPIRE (Leicester-sq.). — "The Lilac Domino," 8.15. Mon., Wed., Sat., 2.15. Gerr. 3527.

GARRICK (Charing Cross-road, W.6).—"His Little Widows," 8.15. Wed., Sat., 2.30.

GLOBE (Shaftesbury-av.).—"Trimmed in Scarlet," 8.30. Wed. and Sat., 2.30. Gerr. 8722.

HAYMARKET (Haymarket, S.W. 1).—"Uncle Sam," 8.30. Wed., Thurs., Sat., 2.30. Reg. 6030.

HIS MAJESTY'S (Haymarket, S.W. 1).—"Chu Chin Chow," 8. Wed., Thurs., Sat., 2.15. Gerr. 1777.

KINGSWAY (Gt. Queen-st., W.C. 2).—"The Rotters," 8.30. Wed., Sat., 2.30.

KENNINGTON (Kennington Park-road, S.E.).—"Topsy-Turvy 1919," 8. Thurs., 2.30.

LONDON PAVILION (Piccadilly-circus).—"As You Were," 8.30. Sat., 2.30. Gerr. 3826.

LYCEUM (Wellington-street, W.C.).—Carl Rosa Opera Co., 7.30. Wed., Thurs., Sat., 2.30.

OXFORD (Oxford-st., W. 1).—"A Temporary Gentleman," 8.15. Mon., Wed., Sat., 2.30. Mus. 1740.

PRINCE'S (Shaftesbury-avenue).—"Business Before Pleasure," 8.15. Wed., Thurs., Sat., 2.15.

PALACE (Shaftesbury-avenue). — "Monsieur Beaucaire," 8. Wed., Sat., 2.15. Gerr. 6834.

QUEEN'S (Shaftesbury-avenue).—"The Cinderella Man," 8.15. Thurs., Sat., 2.30. Gerr. 9437.

ROYALTY (Dean-street, W. 1). — "Cæsar's Wife," 8.15. Thurs. and Sat., 2.30. Gerr. 3855.

ST. MARTIN'S (West-street, W.C. 2).—"The Very Idea," 8.45. Tues., Fri., Sat., 2.30.

SAVOY (Strand, W.C. 2).—"Splinters," (Les Rouges et Noirs), 8.15. Mats., Tues., Thurs., Sat., 2.30. Gerr. 3366

SCALA (Tottenham Court-road, W.).—"Pygmalion and Galatea," Wed., Fri., 8.15. "Lady of Lyons," Wed., 2.15. Thurs., Sat., 8.

STRAND (Strand, W.C. 2).—The Follies, every afternoon (except Thursday), 2.30. "Laughing Eyes," 8.15. Thurs., 2.30. Gerr. 3452-3.

VAUDEVILLE (Strand, W.C. 2.).—"Buzz Buzz," 8.15. Tues., Thurs., Sat., 2.30. Gerr. 3815

WINTER GARDEN THEATRE (Drury-lane, W.C.).—"Kissing Time," 8. Sat., 2.15.

VARIETY THEATRES.

COLISEUM (Charing Cross).—Tamama Gamsakourdia and Alexandre Demidoff, Ethel Levey, Bransby Williams, Coram, W. H. Squire, Lily Fairney, and Marie Novello, &c., 2.30 and 7.45. Gerr. 7541.

HIPPODROME (Leicester-sq.). — "Joy Bells," 2.30 and 8.30. Gerr. 650.

PALLADIUM (Argyll-street, W.).—Little Tich, Ernie Lotinga and Co., Maidie Scott, Albert Whelan, Tucker, Jay Laurier, Yvonne Granville, Lucille Benstead, Merles Cockatoos, Five Wartons, 2.30, 6, 8.40. Gerr. 1004.

VICTORIA PALACE (Victoria Station, S.W.).—George Groves, Du Calion, Sam Barton, Brooklyn Comedy Four, 6.15, 8.50.

LYRIC (Hammersmith).—"Abraham Lincoln," 8. Wed., Thurs., Sat., 2.30. 'Phone, 142, Hammersmith.

THEY SAY—

That Derwent Hall Caine is hunting for sketches to take to America.

* * *

That to produce the new revue at the Alhambra cost £30,000.

* * *

That the end of August is going to buzz with theatrical happenings.

* * *

That, according to Owen Nares, Ophelia was something of a minx.

* * *

That a prophetic cinema poster referred to the author of "The Silver King" as Sir Henry Arthur Jones.

* * *

That althought Harry Tate has had to postpone his flying tour a year, he really means to go.

* * *

That George Robey is sick of being funny.

* * *

That he can't stop being funny, for all that.

* * *

That C. B. Cochran has seven new productions in hand.

* * *

That Violet Hopson is dreaming of a holiday and a Thames backwater.

* * *

That meanwhile Alma Taylor, more fortunate, is off for a short rest on the East Coast.

THE VARIETY WORLD.

Charles Coborn's Farewell to Variety—Lew Lake's Next Big Production —A Stage Staff Outing—A Romantic Engagement.

Charles Coborn's Farewell Benefit.

Mr. Charles Coborn, after appearing on the music halls for 45 years, will take a farewell from the variety stage on October 24, previous to commencing a provincial tour with a concert lecture entertainment. By the courtesy of Sir Oswald Stoll, who, with Lord Leverhulme, is acting as joint chairman of the Committee, a valedictory benefit matinée will be given to the popular comedian at the Alhambra. Sir Alfred Butt, Sir Walter de Frece, and the principal managers and members of the music hall profession, are on the committee, and a very attractive programme will be presented. All communications and offers of help in connection with this matinée should be addressed to the Hon. Organising Secretary, Mr. Carl Hentschel, the O.P. Club, Craven-street, W.C.

Popular Manager's Indisposition.

We regret to learn that Mr. Fred Trussell, the widely-esteemed manager of the London Hippodrome, has been seriously ill at the seaside, where he went a few weeks ago for a little rest and recreation. Happily, at latest advices, Mr. Trussell was improving somewhat. We shall all be glad to find him soon at his Hippodrome post quite restored to health.

"Parker's Travels."

That big production, "Parker's Travels," which was due to open at the Willesden Hippo. this week, will be produced at the Kilburn Empire on Monday next. Principal parts will be played by Chas. Austin and those clever and versatile Australian girls, Lorna and Toots Pounds. Lef Lake tells us that it will beat all its previous efforts, which is saying a great deal. We are sure that when this show is safely launched, Lew will need that restful holiday in the Cornish Riviera.

"Eastward Ho."

Owing to the heavy work in building up the eleven elaborate scenes in "Eastward Ho," the forthcoming production at the Alhambra, it has been decided that the first performance shall take place on Wednesday next. The dances have been arranged by Mr. Fred Farren.

"Try Her First!"

A. Emmett Adams, composer, is about to come out as a librettist. He will start as a variety sketchist with a playlet called "Try Her First!"

...ge Robey and Stage Staff.

...ind invitation of George Robey, ...ole of the stage staff of the London Hippodrome had a duplicate outing Sunday last to Chertsey, leaving ...hmond at 10 a.m. by steam launch, ...is Majesty. As on their previous trip, ...ich took place on August 3, everything ...provided for the enjoyment of the ...rty, and after spending one of the most ...elightful days of the season, the party, numbering nearly one hundred, arrived ... at 9 p.m., tired but happy. Mr. ... Stapley, who was the hon. sec. and ... on both occasions, was the recipient ...turday last of a handsome diamond ...d watch charm.

...ratulations.

...engagement is announced of Mr. ... Barnes, the popular light comedian, to Miss Kathleen Aldous, a young American heiress of 22, who is a resident of New York, and is spending a holiday in England. Mr. Barnes was motoring at Southport three weeks ago when he came across a car broken down. As it was in serious difficulty he asked his chauffeur to remain behind and lend a hand. Mr. Barnes gave the lady in the car—Miss Aldous—his card, and invited her and her friends to come and see him at the theatre. She did so, and that is how the acquaintance that has led to an engagement began.

Thanks to the Profession.

On his return to Canada almost immediately for demobilisation, Mr. Thos. Radford, who organised many entertainments for wounded soldiers, desires, through the ...lium of "The Era," to express his sin... thanks to the managers of the theatres, ... halls and cinemas, and the great ...ber of artistes, who have helped him.

The Vicar's Son.

Mr. Leslie Glenroy, the clever mimic, has returned from France after close upon three year's service with the colours, and will be warmly welcomed back. Mr. Glenroy is a son of Mr. Vivian Foster, of "the cloth," but entered the profession quite on his merits, and before joining up deputised for such stars as Nellie Wallace and T. E. Dunville.

Chirgwin Holiday-making.

G. H. Chirgwin tells us that he is off to his delightful Devonshire retreat, Burgh Island, Bigbury-on-Sea, for five weeks' holiday. When the White-eyed Kaffir returns to the "halls" at which he is so great a favourite he will doubtless have a good stock of those amusing singing gags of which he was the originator.

An Eagle Hut "Farewell."

On Friday evening, Aug. 15, a farewell concert was given at the Eagle Hut before a large audience of men in uniform and their friends. The following artists appeared: Miss Ethel Levey, Mr. Bransby Williams, Fred Lindsay and his company, Miss Wakefield, a vaudeville star from America; Madame Hortense Paulson, soprano, who gave a beautiful rendering of "The Star Spangled Banner"; Kirkby and Hudson; Eva Evalda, in violin excerpts; Charles Jackson, baritone; and Mr. Kilburn Heron, the Australian tenor. Mrs. Rickets and Mr. Wallace were responsible for this fine array of talent, and "the boys" gave them an ovation, when at the conclusion they were called before the curtain.

"Mena."

The one-armed magician, "Mena," is reappearing on the D.T.V. Circuit for four weeks, commencing at Poplar this week, where his novel act is meeting with a gratifying reception.

Dick Henderson.

On the first of next month Dick Henderson, the Yorkshire comedian, will be seen in the leading part in the new version of "She's a Daisy," which is being produced at Maidstone. Hilda Munday, who is playing the other principal part, will be remembered as being associated with Billy Fry in a double act on the halls.

O'Neil and Thayer Booking Up.

Although the double act of Denis O'Neil and Pat. Thayer was only produced at Wood Green last Monday week, we hear that Harry Masters has secured them to open at the Palladium on Monday next, with other halls to follow. Messrs. Norris & Clayton are also negotiating with other managements for this successful show.

King and Benson.

We hear that when King and Benson produce their next scena, which was specially written for them by Arthur Godfrey, it will have a fresh title, namely, "A Country Lass." It will be produced in October, and be seen in town in the new year.

Maisie Ayling.

That popular artist, Maisie Ayling, has been engaged by Seymour Hicks for his new production, "Adam and Eve," which opens at Blackpool on September 1, and will be seen later in town. In this production Miss Isobel Elsom will play the leading part. Miss Ayling will, we hear, have a fine number.

The Hippodrome, Keighley.

Artists visiting the Hippodrome, Keighley, are assured of a comfortable week's engagement. The stage has been refitted with new scenery, electric number indicator, and tabs, and the dressing-rooms have been overhauled, &c., making the Keighley Hippodrome a first-class music hall, as well as a drama house. The popular manager, J. Austin Walshaw (an old performer himself), is always ready to meet the requirements of artists visiting the hall.

Johnson Clark in Town.

The sportsman-ventriloquist, Johnson Clark, commenced a three months' season in town at the Croydon Empire. We believe it was Mr. Clark's intention to put on a new show in the immediate future, but he tells us that the really wonderful reception of his present act in the provinces, more particularly at the Palace, Manchester, last week, compels him to postpone any idea of producing his new act—which he considers to be the last word in ventriloquism—for many months to come.

Frank Le Dent and Partner.

The clever comedy juggler, Frank Le Dent, who was called upon to deputise at Shepherd's Bush last week, is again appearing, after a brief absence, at the Coliseum, where he received a gratifying reception on Monday afternoon. In three weeks' time Mr. Le Dent goes to the Palladium.

Jen Latona.

The clever entertainer at the piano, Jen Latona, who was appearing at Hackney last week, is taking three weeks' rest prior to a long provincial tour. Jen's latest number, "Wedding Bells in Fairyland," is proving a great success, whilst "That Little Touch of Home" is one of the most popular in her repertoire.

The Great Raymond.

Raymond has now concluded his four months' most successful season in town. The master magician is this week at the Hippo., Nottingham, where he is playing to splendid business. Mr. Raymond has been obliged to cancel his three months' tour in France owing to transport difficulties, but he will have little trouble in filling in the vacant time in this country.

Fisher and Lea.

After a three months' successful season in Paris, the whirlwind dancers, Fisher and Lea, have returned to this country to resume the L.T.V. tour at Clapham next week.

Mr. E. H. Bostock's Thanks.

Mr. E. H. Bostock is taking advantage, through the local press, of thanking his many friends and patrons in Glasgow and the West of Scotland "for the many favours he has received at their hands during his twenty-two years' catering for them at the Scottish Zoo." Mr. Bostock wishes it to be known, however, that at present he has no intention of leaving Glasgow, where, during his long residence, so many associations have been formed and so many friendships have been cemented.

Mr. Harry Pincheon.

Mr. Harry Pincheon, who for a number of years was the popular and genial manager of the Paisley Hippodrome, has now entered on the duties of manager of the Paisley Theatre. Mr. Pincheon served for four years with the Forces.

"Hullo, America!"

George Shurley has, we hear, arranged to tour the Palace Theatre's recent nine months' run revue, "Hullo, America!"

All Star Programmes.

West-End programmes will be submitted at all the halls under Mr. Charles Gulliver's control next week; 80 per cent of the acts booked are comedy, whilst the remaining 20 per cent. include famous ballad singers, musical acts of repute, sketches, etc.

Motor Enthusiasts.

King and Benson, who are receiving their usual hearty receptions on the Gulliver circuit, were at Herne Bay last week, the happy pair motoring up to town to fulfil their engagements. We hear that Charlie King has placed an order for a new car. If he is as good a driver as he is artist he never need fear having his license endorsed.

Back in "Snookered."

Billy Rutherford is back in his part in "Snookered," Beresford and Pearce's big success, after three weeks' holiday at Southport, during which time he flew to Blackpool in an Avro. Billy says it would be the ideal means of travelling were it not for the price.

Lucky to Loop the Loop.

Jack Sterzelly tells us that he anticipates looping the loop with his dog Lucky, in an Avro biplane over the Palace Theatre, Blackpool, at about 11.30 a.m. to-day. A Gaumont man will go up in another plane to take a film. This will, we believe, be the first dog to have done this. Jack also intends doing a few tricks before going up.

V.A.F. Chairmanship.

At a meeting of members of the V.A.F., (Mr. Fred Russell presiding), at the Criterion Restaurant, Piccadilly, on Sunday evening the 10th, to consider and determine the conditions of the appointment of a successor to Mr. Fred Russell, who is resigning the office of chairman, it was decided that the existing rule should be altered to read as follows: "A permanent Chairman of the Federation, who shall be a member of the Federation, and who shall be appointed by a vote taken of the then Executive Committee in the United Kingdom, who shall be paid a salary determined by the Executive Committee, and shall remain in office until a resolution to remove him is carried by a two-thirds majority of the then Executive Committee. His agreement with the Executive Committee shall be subject to three months' notice on either side. The permanent Chairman shall devote the whole of his time to the duties of the office, and shall not be permitted to work as a performer."

Plucky Girl's Heroism Recognised.

At Kingston Police Court on Wednesday morning, before the commencement of the ordinary business, the Mayor, Sir Charles Burge, presented Miss Kathleen Gladwin with the certificate of the Royal Humane Society, on vellum, for having rescued a little girl who was in danger of drowning in the Thames. Miss Gladwin, who is the daughter of Mr. J. Gladwin, manager of the Kingston Empire, was walking along the river bank on Sunday, July 15, and dived into the water fully dressed to the rescue of a child named Margaret Jones who had got into the river while playing. Miss Gladwin swam to her, and managed to bring her to the shore. The Royal Humane Society, in their record, observed: "It is pleasing to think that the girls of this country are emulating the deeds done by their brothers in a different place of action."

Russian Dancers' Great Success.

Tamama Gamasakourdia and Alexandra Demidoff, the new Russian dancers who are appearing at the Coliseum, have made such a great success that their engagement has been extended to twelve weeks. After next week they return to the provinces again for awhile, returning later to the Stoll halls.

Marjorie Fulton.

The dainty comedienne and dancer, Marjorie Fulton, who is doing excellently at the Victoria Palace this week, has been engaged for principal boy in the forthcoming pantomime at the Royal Artillery Theatre, Woolwich, by Mr. Sydney Brans grove.

Geo. A. Stevens.

The popular composer, Geo. A. Stevens, tells us that Hedges Bros. and Jacobson are very enthusiastic over the success of his latest number, "When That Harvest Moon is Shining," which is proving a strong feature in their show at New Cross this week.

Arthur Brough.

The military ventriloquist, Arthur Brough, who has been doing so well just recently on the L.T.V. circuit, was called upon to deputise for Whit Cunliffe for the latter half of last week at the Croydon Empire. On Monday week, Mr. Brough will appear at the Woolwich Hippodrome

Sam Mayo in Production.

In October next we shall see the immobile one, Sam Mayo, in a big production, for which he has composed no fewer than seven numbers. In fact, he will be responsible for the whole of the music in the show. This venture, will be quite a new departure for Sam, as he has been appearing solus before the public for the past 18 years. By the way, we hear that three of his latest numbers he has supplied to Darewski's will be heard in Mr. Charlot's new show at the Prince of Wales Theatre

Mersden and Major.

A new scena was produced at the Hippodrome, Dover, on Monday last by Vera de Mersden and Billy Major. It contains an original plot, and serves to introduce these smart entertainers in some novel items which comprise dancing, and singing, and patter. This act will be seen in town shortly.

Demobbed.

The many friends of Mr. J. H. M. Hall ("Jimmy"), now "demobbed," will be pleased to hear that he is back in his old position at the Tottenham Palace, giving valuable assistance to the genial manager, Mr. T. C. Vince, who reports excellent business.

Neath Palace Picnic.

The annual picnic of the Neath Palace staff took place on Sunday at the Mumbles, the whole of the employees journeying there by motor charabanc. Mr. Henry Morris, in a happy little speech, moved a vote of thanks to Mr. Leon Vint, who was unavoidably absent, and Mr. E. Gilley, the popular manager. In reply, Mr. Gilley said he was proud to be with such a good staff of workers, and deeply regretted that Mr. Vint, one of the best of governors, was unable to be present.

Athas and Collins.

The clever comedy couple, Athas and Collins, who are in town for six weeks on the Syndicate tour, and are at the Metropolitan this week, tell us that they have been booked for the Continent in November, and when they return to England in January they open on the L.T.V. tour.

Donald and Carson.

That popular pair, Donald and Carson, who introduced their new act, "The Stable Boy," to the London folk at Woolwich recently, have certainly found a worthy successor to the previous show, and are doing very well at the Holborn this week. After next week they return to the provinces rgain for awhile, returning later to the Stoll halls.

MY MUSIC HALL TOUR.

"AU REVOIR" TO LONDON—PICTURE PALACE v. MUSIC HALLS—AN EXCELLENT PROGRAMME AT NORWICH.

My holiday dreams are this week realised. I have shaken the dust of London from my feet, and, imbibing the August spirit, have sallied forth for a short spell into the sunlight of the Eastern counties.

Some people imagine that music halls are as plentiful in the provinces as pebbles on the beach. This may be true of picture palaces. It is certainly not true of music halls. On my way up to Norwich I passed through Cambridge and Newmarket. There was no variety show at the former, and only a picture palace at the latter. In Norwich itself I think the picture palaces beat the music halls by something like four to one.

Music hall managers, look to your laurels! With all due respect to the pictures, it will be a sad thing if the country becomes cinema-swept from end to end.

After passing through so many barren roads, it was like meeting an old friend to come upon the Norwich Hippodrome. And there were old friends inside it. "The Four Its" appeared recently at the Euston Empire, and I have also come across Frederic Culpitt during my late London wanderings. Both these turns went well.

The Four Its danced well, and seem to increase in rapidity every time I see them. Where, by the way, is the fifth? They set out as four, then blossomed out into "Four Its, and Another." As far as I can recall, the Other was well worth his place. Has he struck, or is he going to blossom out as a solo turn? If so, I suggest as his title "The Big 'It."

Fred Culpitt—"You know—the fellow with the egg"—performed his tricks very amusingly, and must have been gratified if he noticed the effect of his dry humour on the khaki gentleman with three stars beside me. At one moment he seemed in imminent danger of rolling over the dress-circle parapet into the stalls.

The Kratons gave something very unusual in their turn, "In Hoopland," and I hope Londoners will have an opportunity of seeing it this autumn. The curtain goes up on an empty stage—empty, that is, save for one or two miniature buildings, including a shop and a public-house. The characters who perform in this unique little comedy are grotesque figures swung inside hoops, which glide in and out of the various buildings—most of them frequent the "pub."—and roll around apparently at their own sweet will. At one time a thief is chased by policemen. At another, children run into school, and people reel and stagger out of the inn.

These "hoop-people" are, of course, manipulated from off stage by the Krantons, who, by clever twists and turns, send them spinning on to the stage. When the Krantons wind up their performance by appearing on the stage and manipulating the hoops before your eyes, you see how they throw the hoops (but are no more qualified to do the same yourself; I have tried). The cleverest of all the feats is the slow rolling of a hoop so that it circles leisurely three times round a tiny building, and then enters!

Bert Dale told some good stories, and is clever at inventing his own stuff. Ian McLean, with his "I'm Nae sic' a Bad Turrn, Am I?" was also popular. Cherrie and Binks had some amusing patter and some amusing dances.

It was a very good programme, and argues well for my future experiences in Norfolk. The final item was a laughable comedy sketch called "Crankite," and presented by Johnson and Bert. They are a comical pair, and shone particularly in a scene with a railway porter, in which they attempted to board a train without a ticket. The audience chortled very happily, and had good justification.

One usually takes the pictures for granted, but I must give a special word this week to the unusually good selection which Norwich gave its patrons.

My music hall experiences did not end at Norwich. I hied me to the coast, to hear Cecilia Loftus at Sheringham. It is a long while since I have had this pleasure, and I was delighted to find that Cecilia was as clever and as charming as of old. She gave at least half-a-dozen encores, and ended with her diverting imitation of a lady in a bus. It is rich, and bubbles with humour.

If my holiday tour proceeds as well as it has begun there will be little to complain of.

EXTRA TURN.

The finishing touch to the toilet.

Some men have to spend many minutes before they can obtain a satisfactory parting to their hair because it will be contrary. You can obviate this contrariness if you rub a little Anzora well into your scalp before commencing to use the brush and comb. Anzora Cream is best for those with slightly greasy scalps, and Anzora Viola for those with dry scalps. Of all Chemists, Hairdressers, Stores, etc. 1/6 and 2/6 (double quantity) per bottle.

ANZORA
Masters the Hair.

Anzora Perfumery Co., Willesden Lane, London, N.W. 6.

RECOLLECTIONS OF THE OLD OXFORD.

By C. DOUGLAS-STUART.

Very interesting is the history of the Oxford Music Hall (or, more strictly, music halls, for there were three built on the same site), and now that it has been established as the Oxford Theatre, and the home of comedy and drama, some details of that history will possibly interest habitués and frequenters of the hall in the good old days.

Mr. Charles Morton, having achieved an undoubted and continuing success with his venture on the Surrey side at the Canterbury, and noticing the starting on similar lines of Weston's, decided to look around for a suitable site in the West of the metropolis, and secured a position he thought would meet his requirements at the junction of Oxford-street and Tottenham Court-road, where an old public hostelry stood, known as the Boar and Castle Inn. It was one of those old roadside taverns of the days of stage-coaches and post-chaises, and dated back to a period prior to the Great Fire of London, when its spacious yard, around which ran the picturesque gallery peculiar to those old inns, doubtless afforded an excellent opportunity for the presentment of the theatrical and other entertainments which it was usual to give in these places.

A Village Hostelry.

Down to the reign of Queen Anne, the inn retained all the characteristics of a genuine village hostelry and posting house. Stage-coach drivers, postboys and carriers thronged its roomy yards, while the traveller found refreshment and accommodation after his twelve hours' tedious and rather hazardous journey from Oxford by the lumbering stage waggon. At this period the "village" ground of St. Giles stood nearly opposite the Boar and Castle on the south side of the Oxford-road, and even at the beginning of the nineteenth century there might yet be seen from the back windows of the old hostelry such vestiges of rural scenery as an orchard, a pond, and a rustic windmill.

The First Oxford Music Hall.

Mr. Morton, having decided on his site, soon set to work to acquire the property and then build a music hall thereon, utilising the ground mainly afforded by the old inn yard. He opened the first Oxford Music Hall on March 26, 1861, and included in the programme on that occasion were such well-known artists of that day as Mlle. Parena, who afterwards became the wife of the late Carl Rosa; Miss Russell, Miss Poole, Mlle. Marietta, Miss Ernst, Miss Rosina Collins, and Herr Jonghman. Mr. Sims Reeves was offered his own terms to sing, but after first consenting subsequently declined. The first Oxford Hall was, in point of architectural beauty, one of the finest then existing. It was a handsome structure, 41ft. high, with a total length of 94ft. One of its chief features was the system of lighting employed, which consisted of 28 brilliant crystal stars, a novelty thought very charming and effective in its day, but which was shortly afterwards superseded by four large chandeliers suspended from the roof, with smaller ones in the galleries.

Disastrous Fires.

To the Oxford belongs the unenviable distinction of being the first London music hall to be destroyed by fire. Early in the morning of February 11, 1868, the night watchman discovered that a fire had broken out in a corner of the gallery. The fire was confined to the hall itself, but the fine plate-glass mirror fixed at the back of the stage, and which was a feature of the building, was totally destroyed. The hall was reconstructed, and again opened to the public on August 9, 1869. The new proprietors, Messrs. Syers and Taylor, entrusted the musical direction to Mr. J. H. Jennings, whose period of service in that capacity, as well as later as general manager, and subsequently as proprietor also, continued for over 20 years. But the enterprise of the new management was not destined to proceed unchecked, for early in the morning of November 1, 1872, the roof of the hall was found to be on fire, with so disastrous a result that little more than bare walls and charred benches were left. On March 17, 1873, however, a new and enlarged Oxford was erected. Considerable additional space was then provided for promenaders, while the stage and proscenium were completely re-modelled and enlarged, and the orchestra placed on a level some feet below that of the floor.

A Modern Variety Theatre.

The next milestone in the history of the Oxford was when Mr. Jennings disposed of his interest to Mr. James Kirk on October 28, 1891, the purchase money being £27,100, and then, a year later, that gentleman sold the property to a limited company, which had been formed by the late Mr. Newsom Smith. It was then felt that the old order had definitely developed into the new, and that the time had come for a fresh departure on the lines of the strictly modern variety theatre. The old hall was, therefore, demolished, and the present handsome and luxurious structure erected in its stead. The foundation-stone was laid in the presence of a distinguished company by the veteran, Charles Morton, on August 15, 1892, and on January 31, 1893, the new Oxford was opened to the public. The decorations were very ornate, the ceiling of the foyer on the grand lounge being panelled with figures representing celebrated musicians, while a broad subway ran under the stage, permitting access from one part of the hall to the other.

Old Time Favourites.

An interesting note may be mentioned in connection with the opening ceremony. The house was decorated profusely in every part with flowers, and these floral decorations were the work of a lady who, on the opening of the first house, in 1861, contributed largely in another sphere to its success. That was Miss Russell, the operatic singer. In the programme of the opening night were Miss Ethel McAlpine, who sang the solo of the National Anthem; Nellie Richards, Peggy Pryde, Nellie Navette, Katie James, Fannie Leslie, Bessie Bellwood, Minnie Cunningham, Charles Geofrey in a new sketch "Siberia," Tom Leamore, James Fawn, and Marie Lloyd, who came over from Drury Lane Theatre, where she was appearing in the pantomime to sing "Oh, Mr. Porter!" and "Twiggez-vous?" What a host of pleasing memories does not that list of names recall!

George Robey as Extra Turn.

Mr. Chas. R. Brighten was appointed manager of the new variety theatre, a position he retained with much success for some years, during which time he took a delight in finding and bringing out new talent, and to him must be the credit of introducing such favourites to the London public as George Robey, who did an extra "turn" one Saturday afternoon, and at once was given a twelve months' contract; Miss Lillian Alexander, the charming ballad vocalist; the late Albert Christian, the popular singer of "Soldiers of the Queen"; and that piquant and artistic duo, Grace and Sybil Arundale; also his protégé, Cissy Loftus, who made her début with her imitations at this theatre. Mr. Brighten used to say that the special favourites of Oxford audiences were Dan Leno, Little Tich, the Griffiths Bros., Marie Lloyd, Lucy Clarke, Leo Stormont, and Frank Celli.

What merry re-unions there used to be every night during the Brighten régime when the artists engaged, friends and regular frequenters, used to foregather after the "show." When Mr. Brighten resigned, owing to ill-health, Mr. Jennings returned as manager for a brief period, and afterwards Mr. Albert Gilmer reigned in his stead, being succeeded by Mr. C. Blyth Pratt, who still occupies that position.

In the days of the first two halls, the chairman and his table, whereat the young bloods of the period loved to sit, was, of course, an institution. Caulfield, after a stay at the Dr. Johnson Concert Room, was the first, or one of the first chairmen, but the best-known of the several who occupied the position was William Bint, better known as "Billie" Bint, who married one of the celebrated Sisters Leamar, and whose yearly smoking concert was a popular annual event in the early 'nineties.

Successes of the Past.

Did space permit, I could refer in detail to many special performances and productions first seen on the stage at the Oxford. "Here Stands a Post, Touch it if You Dare," the patriotic song written by Clement Scott, was one of these; also that wonderfully artistic setting of "Joan of Arc," with Harriett Vernon as the handsome heroine; and "Nelson," another admirably presented sketch, with Charles Godfrey as the Admiral.

The Oxford Music Hall is, alas! but a happy memory for the old variety theatregoer; its eventful and interesting history is a sealed book, closed for ever, now that the scarcity of theatres has caused it to be engulfed into a legitimate house, which, it may be hoped, will prove as successful as were the careers of its forerunners in the days when the comedian, the serio-comic, the vocalist, and the acrobat filled its stage, and each and all gave pleasure and entertainment to the populace of our great metropolis.

THE LONDON MUSIC HALLS.

THE LONDON COLISEUM.

Coliseum audiences, always appreciativ of a good musical turn, gave the usu enthusiastic reception on Monday afte noon to the popular composer, Mr. W. H Squire, who appeared again here with Mis Marie Novello, the famous pianiste, an Miss Lily Fairney, the charming mezzo contralto. Mr. Squire's fine technique an delicacy of execution as a violoncellist well shown in his rendering of Saint-Saen "Le Cygne" and the two Russian ai arranged by himself. Miss Fairney's me low voice was heard to great advantage i her sympathetic treatment of "Th Haunted Garden," "The Road The Leads to You," and "If I Might Come t You," all composed by Mr. W. H. Squire and Miss Marie Novello achieved triumph in her fine rendition of the La Movement of the Grieg Concerto. Speci praise should be given for the exquisit staging of this act.

Another new and entertaining item i the sketch "Alone At Last." It is a amusing idea, that of a respectable ma ried couple who play at being "gay dogs." They try to have one hour of glorious life by dining at the smartest of restaurants in a private room, but the kindly officious waiter (late of the Athenæum Club) is suspicious, and buzzes in and out never giving the two a moment's peace When the truth is out, however, he enter thoroughly into the spirit of the adventure. Pip Powell is amusingly convincing as the anxious waiter, and the sketc owes much to the able assistance given by vivacious George de Warfaz an Queenie Finnes.

It is always good to see Coram again for he provides new witticisms to keep his audience on the qui vive, and his turn is continually brought up to date. Bot he and Jerry went as well as ever. Mis Ethel Levey and Mr. Bransby William remain in the bill, and the two new Russian dancers are still delighting an enthusiastic audience with the two dance "Extasse" and the intoxicating Bac chanale of Saint-Saens. Other excellen turns are Takio, the wonderful Japanese imitator, and his film jungle; the Pasquali Brothers, tumblers and equilibrists and Frank le Dent, whose clever juggling turn must also be praised for its original and decorative setting.

VICTORIA PALACE.

This week's programme at the Victoria Palace is commenced by Miss Rosie Renfry. Miss Renfry is a bright little comedienne, who sings a couple of numbers with much point. The art of glee-singing has some excellent exponents in the Brooklyn Comedy Four, a quartette who introduce humour into their act without stultifying the excellence of their singing. Particularly brilliant was their rendering of "Watchman, What of the Night?" and the applause at the conclusion of their turn testified to the audience's appreciation of high-class singing. Tom Reno, who followed, is a comedian equipped with some capital material, which he "puts across" in great style. Tom's patter is of the brightest and best. Sam Barton then appeared, and, of course, reduced his audience to a state bordering on hysteria. The amount of fun this little fellow can extract from his bike is marvellous

Ben Osborne and Nellie Perryer are a versatile pair, who present some excellent and clean-cut cameos of life. Their studies of Cockney types are perfect little gems of character work, cleverly conceived and brightly rendered. Their turn on Monday made an instantaneous success, and two appearances before the "tabs" were insisted on. A delightful artist is Marjorie Fulton, chic and dainty in appearance, gifted with an admirable voice and provided with two tuneful numbers in "Oh, How the Old Home is Changed!" and "Sunny Sunflower." She quickly won her way into the hearts of her audience, and her nimble dancing was an added attraction.

Mr. George Graves is scoring heavily in Arthur Rose's entertaining sketch, "After the Ball," a medium which suits his unctuous style to perfection. Capital assistance is rendered by Mr. Charles Garry as an infuriated husband. Miss Florence Hunt as a sentimental wife, and Miss Cooper as a maid-of-all-work. That loquacious and agile laddie, Du Calion, comes in for a hearty reception. Sundry new and topical gags indicate that his patter is as up to date as usual, and Du Calion is surely a chap who keeps well abreast of the times. The programme is completed by the Two Tomboys, very diverting knockabout artists of the feminine gender.

THE METROPOLITAN.

The well-known actor, Mr. Lawrence Brough, is presenting "Elegant Edward," by G. E. Jennings and C. Boulton, here this week. This clever little sketch, which was done at the Haymarket Theatre some years ago with Mr. Ben Webster in the lead, is ideally suited to the halls. It is amusing, has an abundance of witty lines, and ends with a surprise after the manner of the "spoof" sketch. Mr. Brough and his company made the most of their opportunities, and acted with that merry swing the playlet demanded. As an aristocratic burglar Mr. Brough, in the name-part, was elegance itself, and as "Burglar Bill" Mr. J. W. Wilkinson's performance was a neat piece of characterisation.

Jack Lorrimer, the Hielan' Laddie, partnered by a pretty Scotch lassie, sings tuneful songs in his quaint North Country manner. The Five Bombays, a quintette of agile dancers, present a wonderful display of the terpsichorean art, including some lightning sand-dancing, and seem entirely oblivious of the heat-wave. Four Black Diamonds, vocalists and quick-change comedians, delight the house with their glees and harmonious part-singing, and Ernie Whitmee and a comedienne are giving some brilliant little cameos in the way of versatile character-sketches. An account of "Beauty," the wonder-horse, appears elsewhere. The Four Sisters Martelloni, acrobats and equilibrists; Athas and Collins, the comedy duo; and Etta Howard, comedienne, complete the programme.

THE GRANVILLE.

A good all-round programme is to be seen at the popular Walham Green house this week. There are turns to suit all tastes. These Four Kids came in for a wonderful reception, and every item in their long programme, from the excellently rendered "Ghost" number to the splendid exhibition of step-dancing that closes their act is greatly enjoyed. Ex-Private Hagan's original way of presenting his display of card tricks was much appreciated by the military members of the audience. It is a most original idea to "drill" his pack, and it was carried out without a hitch.

The always-popular back-talk item is provided this week by Eddie Lyons and Joe Fay, a clever pair of comedians whose patter is really amusing. Something unusual in the way of a musical turn is that provided by the Burt Comedy Trio. To make an instrumental act into something so witty is an achievement in its line. Elsie Roby's burlesques are as entertaining as ever, the Spanish song and dance being particularly amusing. Other enjoyable items are given by George Rappey, a comedy dame with a couple of well-written songs; the Bartholomew Sisters, in two good numbers; Jenkins Brothers, in their screaming knockabout and acrobatic speciality; and Alma Deeci, who appeared in a Red Indian song scena.

SOUTH LONDON PALACE.

Here we find that vivacious and clever comedienne, Lily Morris, greatly appreciated by the audience her songs, "Mademoiselle from Armentieres" and "One of Your 1914 Tricks," were tremendously successful. Ching Wu, the Chinese magician, performs some astonishing feats, and his clever surprises completely mystify his audience from first to last.

The Benedetti Bros. are a couple of excellent acrobats and clever violinists, who seem able to play their instruments in every conceivable position, while the Havana Troupe are acrobats of a different type, but of equal skill. Haywood and Hay have some attractive songs of "Past and Present," and Olwen and Bessie Owen are two charming Welsh singers. The programme was completed by Reg Wentworth, a capable light comedian, and the Sisters Weston, accomplished trick cyclists, who deputised for Edgar Curtis, who was unavoidably absent.

HAMMERSMITH PALACE.

Ernie Mayne is a great favourite here, and on Monday, his song, "I Like Half a N'Apple—I'm Awfully Fond of Fruit," went big, as did also "The Old Dun Cow." The Zanettos did some much appreciated Japanese comedy juggling, and Pauline Travis was very successful in two songs: "You've Found Another To-night," and "Hammersmith is the Place to See the Soldiers." The O'Gorman Bros. were in good dancing form, and have capital singing numbers in "Harry, Harry, Don't Forget your Little Carry," and "The Wild Women." Whit Cunliffe was brown, bright and breezy as usual. His first song was "We Are Never Too Old to Love the Girls," which, judging from the applause, quite met the views of the audience—his second, "Profiteering," is new, and went very well indeed. Nellie Wallace scored her usual great success with "Next Sunday is my Wedding Morn," and "Beware, What do the Soldiers and Sailors Care." A very charming turn is that of Dorothy Grey and Peggy Scott, both as regard their personal appearance and their musical talents. A touch of refined humour in their act is an added attraction. Mabel Manson, who has a fine voice, delighted the audience with "The World That I Build for You," "For You a Rose," and as an encore, "I Passed by Your Window." Lake and Barrasford made a decided success with "Farmer Giles" and the "Airo Bus," and Maggie Clifton and her partner gave their clever act with much success. Some excellent pictures complete.

TOTTENHAM PALACE.

There is a well diversified programme here this week. Miss Beth Tate gave three capital numbers in her own inimitable style. Miss Evelyn May, the talented violiniste, was a great favourite. The excellence of her technique was emphasised in a well-written fantasia on "Yankee Doodle," and that she has also admirable control was shown by her rendering of "A Perfect Day." Valuable assistance was rendered at the piano by her brilliant partner. The Three Mahers gave a fine exhibition of the terpsichorean art, and well deserved the resultant appreciation; whilst Willie Rolls rolls as nobody else can roll. Joy Wattle sang two pretty numbers, and deserved all the applause received by her rendering of "Absent." Romani, the Apache violinist, "brought the house down" with the tuneful melodies he produced; and those monarchs of the wheel, the Daunton-Shaw troupe, thrilled the audience with their daring feats. Miss Ellis Drake and her company present "Oh, Mother!" the Scotch comedy playlet, in which all play their respective parts successfully, the sketch being very well received.

"THE SLACKSTER."

Comedy-Drama, in Three Scenes, by C. Douglas Carlile, Produced for the First Time at the Battersea Palace on Monday, Aug. 11.

Ken Broughton ..... Frank Beresford
Prince Carl ..... Eric Morden
Professor ..... George E. Merrifield
Colonel Stroessel ..... Theo. Hill
Fritz Von Smitz ..... Charles De Roy
Randolph ..... C. Douglas Carlile
Princess Valda ..... Gwendoline Verschoyle

Mr. C. Douglas Carlile has once more written for his numerous patrons a romantice play, with plenty of movement and fighting, which appealed, despite the heat, to a large audience at Mr. Frederick Baugh's popular house.

Ken Broughton is a dreamer and idealist, and a great friend of Prince Carl. In the ancient country of Hermania, the professor and his princely conspirator, Randolph, acquire a knowledge of vast silver mines. The Princess Valda of Hermania is anxious that the yield of these mines should be used for the benefit of her country. Not so the two villains, their object is private gain. They enlist the help of Ken Broughton, on the pretence that they wish to benefit Hermania. Broughton is in love with the Princess, but has never spoken to her. Several very exciting and, at the same time, ingenious episodes occur, the Princess being imprisoned by Prince Randolph through a clever ruse, and, later, being rescued by Broughton in approved gallant fashion. Randolph obtains temporary possession of Hermania, but Prince Carl arrives with his army and puts the former to flight, restoring the country to its Princess. In the final scene Randolph, degraded, ends his worthless life; the idealist Broughton, goes back to his dreams; and the marriage of the Princess Valda to her country's gallant saviour, Prince Carl, make an effective curtain.

Mr. Frank Beresford, capitally spoke his lines, was earnest, and was of valuable service to the play as the idealist, Ken Broughton. Mr. Eric Morden bore himself manfully as Prince Carl; while cold-blooded villainy was supplied by the author (Mr. C. Douglas Carlile) as Prince Randolph. Mr. George E. Merrifield was useful to the cast as the Professor. Miss Gwendoline Verschoyle endowed the part of the brave Princess Valda with grace and charm. Mr. Theo. Hill (Colonel Stroessel) and Mr. Charles de Roy (Fritz Von Smitz) completed a capital cast.

NEW DANCING PALACE.

Messrs Mitchell and Booker are erecting at Hammersmith what is claimed to be, when completed, the largest and finest dancing palace ever built in Europe. There is a floor surface of 7,000 feet, accommodation will be provided for 1,000 couples, and seating accommodation for 2,500. No less than 820 yards of carpet are to be laid down. The cost of the new building, which will open early in September, is £70,000. Two bands of thirty performers will be engaged, and one of the finest electric signs ever seen in this country will decorate the exterior.

BIRTHS, MARRIAGES, DEATHS

DEATHS.

BREW.—Charles Brew, scenic artist, in his 87th year, Aug. 11, at 46, East Dulwich-grove, London, S.E.

ST. JOHN ELLISTON.—On Aug. 12, at 26, Warwick-road, Worthing, Maude St. John, the much beloved wife of Harry Elliston. Ever mourned by her sorrowing husband and family. Sleep well, dear heart. American papers please copy.

IN MEMORIAM.

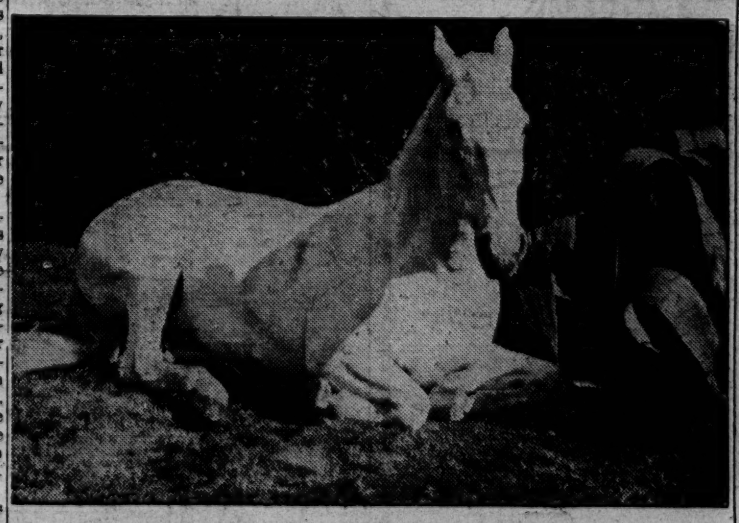
COOKE.—In loving memory of my dear father, JOHN HENRY COOKE, who died Aug. 22, 1917. Ernestine Rosa Chadwick.
Dear grandpa, never forgotten by Cora.

"BEAUTY."
AN EQUINE WONDER.

As an example of equine intelligence "Beauty," who literally makes his bow before a London audience at the Metropolitan Music Hall this week, has few, if any equals.

"Beauty" is billed as the "handsomest creature on the stage," and all lovers of animals (and who will admit being otherwise?) will be inclined to agree with this claim. With his clean-cut limbs and his well-groomed white coat, he is indeed a perfect specimen of what our sporting friends dub "horseflesh."

But that ephemeral gift of the gods—good looks is not so much "Beauty's" claim to renown as the more stable one of brains. Possessed apparently of all the human senses save one—that of speech, this extraordinary animal appears to understand everything his master says to him, and what is even more extraordinary anything that is said to him by members of the audience. He picks out the different instrumentalists from the orchestra, he will tell you a dark man from a fair, a tall from a short, he will give you a lifelike imitation of a man "half seas over," and will bow with an elegant grace that puts many a human artist to shame.



Whether "Beauty" is really possessed of a semi-human brain, or whether this is just an illustration of to what extraordinary lengths animal training can go we will not venture to say, but in either case it forms a remarkable turn, and we would recommend all to see.

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These calls are communicated by the management for the convenience of artistes without prejudice.

CALLS FOR MONDAY, AUGUST 25, 1919.

No Deputies will be accepted at Rehearsals. Any Artistes absenting themselves will be liable to have their contracts cancelled.

THE LONDON HIPPODROME.
Rehearsal at 11 a.m. for:—
"Joy-Bells."

EMPIRE, FINSBURY PARK.
Rehearsal at 1 p.m. for:—
The Gresham Singers, Wish Wynne, Magini, Fred Russell, Geo. Wilbey, Kara Roma, Harry Herbert, Sisters O'Hara.

EMPIRE, NEW CROSS.
Rehearsal at 1 p.m. for:—
Greek and Partner, Fred Barnes, Rolf Slater, Zenora, Dick and Jim Mortimer, Victor Kelly, Bert and Betty Wheeler, Dolly Elsworthy.

EMPIRE, STRATFORD.
Rehearsal at 1 p.m. for:—
Albert de Courville's "Soldier Boy."

ALEXANDRA THEATRE, STOKE NEWINGTON.

EMPIRE, CARDIFF.
Rehearsal at 1 p.m. for:—
Harry Day's "Stunts."

EMPIRE, SWANSEA.
Rehearsal at 2 p.m. for:—
Lew Lake's "Sons of the Sea."

EMPIRE, NEWPORT.
Rehearsal at 1 p.m. for:—
Daisy Dormer, Hayman and Franklin, Enid Cruickshank and May Watson, Franklyn and Salisbury, Laura Howard, Two Tomboys, Sylphide Sisters.

OLYMPIA, CARDIFF.
Rehearsal at 11 a.m. for
Artists as booked.
Will Artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and that no Variety Agent has the Sole Bookings of the former Theatre?

EMPIRE, NOTTINGHAM.
Rehearsal at 1 p.m. for:—
Pimple, Nixon Grey, Farr and Farland, The Marvellous Poppescus, Kitchen Comedy Four, Lloyd and Montrose, Brooklyn Comedy Four.

EMPIRE, GLASGOW.
Rehearsal at 11 a.m. for:—
Hetty King, Ted Charters, Pilu, McNaughtons, Mary Leighton, Melody Makers, Petite Nina and Seals.

COLISEUM, GLASGOW
Rehearsal at 1 p.m. for:—
Percy Honri, Rosie Reys, Holden and Graham, Louis Stone, Bert Hughes and Co., Carney and Nora Moore, Hector St. Clair.

EMPIRE PALACE, BIRMINGHAM.
Rehearsal at 12.30 p.m. for:—
Marie Lloyd, Joe and Willy, Les Nosselas Rubani Trio, Ernsie Garner, Daisy Taylor, Jack Lane.
(Matinée Monday at 2.30.)

GRAND, BIRMINGHAM.
Rehearsal at 1 p.m. for:—
Albert de Courville's "Keep 'Em Alive."

NEW PALACE, SUMMERHILL, BIRMINGHAM.
Rehearsal at 12 noon for:—
Virginia Earle, Allen Stuart, Terry and Alvyn.

EMPIRE PALACE, LIVERPOOL.
Rehearsal at 1 p.m. for:—
Harry Lamont presents his Cowboy Minstrels, Nina Gordon, Chas. Cohan, The Mongadors, Alex. Prince, Chas. Kasrac and His Devil-May-Cares, Royal Merry Four.

OLYMPIA, LIVERPOOL.
Rehearsal at 1 p.m. for:—
Harry Day's "On the Wing."

EMPIRE PALACE, LEEDS.
Rehearsal at 1 p.m. for:—
Billy Merson, Ex-Private Fagan, Caron Troupe, Torino, Twelvetrees Trio, S. W. Wyndham, Naughton and Gold.

PALACE THEATRE, HULL.
Rehearsal at 1 p.m. for:—
Florence Smithson, Andy Moran, Bert Harrow, Garadini, Barrett and Knowles, Fred Sylvester and Co.

EMPIRE PALACE, SHEFFIELD.
Rehearsal at 1 p.m. for:—
Chas. B. Cochran presents
"The Better 'Ole."

ALHAMBRA, BRADFORD.
Rehearsal at 12.15 p.m. for:—
Betty Barclay and Baritone, The D'Ormondes, Elsie Southgate, Harry Marlow Billy O'Connor, Royal Bartle Quartette, Bruce Green.

EMPIRE, NEWCASTLE-ON-TYNE.
Rehearsal at 1 p.m. for:—
Chas. Withers & Co., in "For Pity's Sake." Nellie and Sara Kouns, Billy Bennett, Frank O'Dell, Famous Monzos, Kelly and Drake, Stan Kavanagh and Co.

EMPIRE THEATRE, EDINBURGH.
Rehearsal at 1 p.m. for:—
Albert de Courville's "Tip-Top."

EMPIRE CINEMA, NEWCASTLE.
Picture entertainments.

KING'S THEATRE, SOUTHSEA.
Rehearsal at 1.30 p.m. for:—
Albert de Courville's "Hotch Potch."

EMPIRE, SUNDERLAND.
Rehearsal at 1 p.m. for:—
Marie Ambrose, Van Hoven, Bert Terrell, Suther, Joe Dixon, The D'Voraks, The Three Ernests.
Artists are requested to bring Band Parts for full Orchestra, including Horns and Bassoon.
(Managing Director, Richard Thornton.)

EMPIRE PALACE, S. SHIELDS.
Rehearsal at 1 p.m. for:—
Wilson Hallett, Winifred Ward, Spalding and Vanguard, De Wynne Brothers, Ellerslie Pyne, Farrow and Fiske, Alexander Kids.
(Note.—South Shields bars Tynemouth.)
(Managing Director, Richard Thornton.)

EMPIRE, WEST HARTLEPOOL.
Rehearsal at 12 noon for:—
"The Red Moon," Dolly Victoria.
(Managing Director, Richard Thornton.)

EMPIRE, GATESHEAD.
Rehearsal at 12 noon for:—
Gilday and Fox, Alfredo, Three Jees, Four Swifts, Doria's Dogs, Archie O'Neil, Annison and Major.
(Managing Director, Richard Thornton).

GRAND THEATRE, NOTTINGHAM.
Rehearsal at 1 p.m. for:—
Company as booked.

Artistes' Business must be absolutely free from vulgarity.

Special provision has been made at each Theatre for the exhibition of loose Photographs. Artistes are invited to supply these to the Manager on reaching the Theatre, and they will be returned in good condition at the end of the week.

Scenery and Properties must be fire-proofed to approval of Local Authorities

Applications for Engagements by Artistes or their Agents must be addressed to Head Office. State salaries required for (*a*) West End, (*b*) Suburban, (*c*) Large, and (*d*) Small Provincial Halls. A list of existing engagements must be enclosed. Artistes are requested to accredit only one Agent at the same time and to notify the Company immediately of any change of Agents.

Silence a polite negative.

Artistes desirous of submitting their Acts at private auditions should communicate with Head Office.

Matinées are held every Wednesday at the **Empire Theatre, South Shields,** at which new acts may be presented. Applications should be made to the Manager at the Theatre.

NOTE.—These Matinées are discontinued until further notice.

Engagements of Artistes are subject to cancellation if the following requirements are not observed:—

(1) **Matter** for bills and programmes, blocks, specimens of pictorials (if any) and a list of engagements with (*a*) in the case of singers, copies of the songs and patter, (*b*) in the case of sketch proprietors copies of the scripts as licensed and copies of the Lord Chamberlain's Licence, must be sent to Head Office three weeks at least before opening.

(2) Artistes must attend rehearsals, no deputies being accepted.

(3) **Press Matter and Photos.** Star Artistes, Feature, and Speciality Acts are requested to furnish the Press Publicity Department (Representative, Mr. Alfred Davies) with any interesting matter pertaining to their turn, with latest photos (non-copyright), for newspaper reproduction, three weeks before opening.

Important Notice to Artistes and Agents. When an Artiste or Act having previously played on the Moss' Empire Tour, is re-engaged for further dates, the contracts will be sent to the Agent who negotiated the last engagement, unless notice has been received from the Artiste that this is not desired.

Contracts and Orders. No contracts or orders for services or goods will be recognised unless upon an Official Form issued from Head Office and signed by the **Managing Director** or **Business Manager,** and the Company concerned may refuse payment for all services rendered or goods supplied except in accordance with this notice.

Invoices must be sent to the Theatre or Department to which goods are supplied, but monthly statements must be sent to Head Office.

The Company on whose behalf Contracts or Orders are signed is solely responsible for payment.

The Company will not hold itself responsible for loss or damage to Manuscripts, Songs, etc., submitted or sent to it for any purpose.

Mr. FRANK ALLEN, *Managing Director.*
Mr. A. P. DE COURVILLE, *Assistant to Managing Director and Booking Manager for the London Hippodrome.* } Can be seen by appointment Only.

PRODUCTIONS OF THE MONTH

JULY.

"Alone at Last," sketch; Wood Green Empire, July 21.

"Antoine," Opera, in prologue and three acts, book and music by Reginald Somerville; Lyceum (first in Central London), July 23.

"Bantam, V.C., The," farce, in three acts, by Harold Brighouse; St. Martin's, July 16.

"Buzz Along," revue, by J. Bleriot; Imperial, Canning Town, July 14.

"Circumstantial Evidence," sketch; Empress, Brixton, July 21.

"Dr. James Barry," play, in three acts, prologue, and epilogue, by Olga Racster and Jessica Grove; St. James's (performance in aid of Edith Cavell Homes), July 22.

"Flips and Flaps"; Hip., Darwen, July 14.

"Half a Day Off," comedy sketch, by M. Hope-Twentyman; Euston, July 21.

"Iris," Mascagni's opera, Covent Garden (first in England), July 8.

"Irish Courtship, An," operetta, by Percy French and Houston Collisson; Shorefield Pavilion, Westcliff-on-Sea, July 2.

"It's a Long Way—No Longer," play, by Henrietta Schrier and Lodge Percy; Royal, Stratford, July 7.

"Keep 'Em Alive," revue, by Albert de Courville and Wal Pink, music by Frederick W. Chappelle; Finsbury Park Empire, July 28.

"Latest Craze," musical dancing farce, Ambassadors, July 11.

"L'Heure Espagnole," comedy opera, in one act, in French, by Maurice Ravel; Covent Garden, July 24.

"Lincoln Highwayman, The," play, in one act, by Paul Dickey; Coliseum (first in London), July 21.

"Love—Without Licence," "Romance of the South Seas," by M. P.; Elephant and Castle, July 7.

"Man of Principle," sketch; Willesden Hippodrome, July 14.

"Man With the Silver Badge, The," play, in three acts, by C. Watson Mill; T.R., Leamington, July 14.

"Nail," lyrical drama, in three acts, written by Jules Bois, music by Isidore de Lara, English version by Edwin Evans; Covent Garden, July 18.

"Nobody's Boy," musical comedy, in two acts, by John P. Wilson, adapted from a farce by W. Lestocq and E. M. Robson, music by Edward A. Horan; Garrick, July 9.

"Oh! Laugh!" revue, book by John Warr, music by Melville Gillies, lyrics by Murray Mills; Palace, Lincoln, July 28.

"Oh! Mother," comedy of Scottish life, written by Ellis Drake; Chelsea Palace, July 28.

"Oh! Horror," revue, by Sybil Sutton-Vane; West Pier, Brighton, July 1.

"Oh! So Dainty," revusical musical comedy, in five scenes, by E. Byam Wyke and Fred Ingelby, music by T. E. Turner; Imperial, Canning Town, July 7.

"One Good Turn," piece, by Martin Sway e and Eille Norwood; Hammersmith Palace, July 7.

"Riding for a Fall," comedy, in three acts, by Mrs. Hardy; Court (special matinée), July 14.

"Soiled," play, by Aimée Grattan-Clyndes; Elephant and Castle, July 28.

"Tatters," drama, by Mrs. F. G. Kimberley; Grand, Brighton, July 28.

"Three-Cornered Hat, The," ballet, in one act, by Martinez Sierra, music by Manuel de Falla, Alhambra, July 22.

"Three Wise Fools," comedy, in three acts, by Austin Strong; Royal, Worthing, July 7.

"Three Wise Fools," comedy, in three acts, by Austin Strong; Comedy, July 12.

"Tilly of Bloomsbury," comedy, in three acts, by Ian Hay, adapted from the author's novel, "Happy-go-Lucky"; Apollo, July 10.

"Topsy-Turvy—1919," topical revue; Kennington, July 9.

"Trimmed in Scarlet," play, in three acts, by William Hurlbut; Globe, July 7.

"Yellow Idols," episode of Chinatown, by Leon Pollock; Empress, Brixton, July 28.

"Yellow Streak, The," drama, by Geoffrey L. Carlile; Royal, Stratford, July 18.

"009 West," playlet; Putney Hippodrome, July 7.

REVIVALS.

"Daughter of Madame Angot," Charles Lecocq's opera, English adaptation, by Dion Clayton Calthrop, lyrics revised by George Marsden; Drury Lane, July 2.

"Very Idea, The," farce, by William le Baron; St. Martin's, July 25.

MUSIC HALL LADIES' GUILD.

The committee of the Music Hall Ladies' Guild wish to thank Mr. W. H. Boardman, manager of the Brighton Hippodrome, for the sum of £21 10s. collection; Miss Maggie Bowman, 14s. collection; Miss Alice Craven, £1 1s. subscription; and Mrs. Ian McCarthy, per Miss Alice Craven, £1 1s. subscription.

Mrs. E. S. Smart has been appointed Secretary of the Guild.

Men's, women's and children's clothing is urgently needed—also footwear.

THE TERRIERS.

At the meeting on Sunday last Cyril Yettmah officiated as W.T., Ken Barton as V.T., Capt De'Villiers G.C., Walter Norman W.I., Howard Ward W.D., Wilkie Warren Y.B., and Arthur Were as secretary.

All Terriers in town on Sunday next are asked to attend the meeting of the Lodge at 6.30 p.m. sharp.

Jimmy Guidry is asked to forward his address to the secretary.

Grey and Scott in Town.

At the Hammersmith Palace this week, Dorothy Grey and Peggy Scott commenced a four months' season on the L.T.V. circuit. In a week or two we are promised some new numbers by Clifford Grey and Nat Ayer, although their present repertoire is proving very successful.

Albert Whelan.

Albert Whelan is singing three songs at the Palladium this week which are new to town, all of which he was, we understand, the first to introduce, namely, "My Sweet Italian Maid," "My Gal's Another Girl Like Tetrazzini," and "Can You Tame Wild Women." Albert stays over at the Palladium next week, and will remain in town for another six weeks.

Ernie Mayne's Next.

The Simple One, Ernie Mayne, will introduce a new number at the Holborn and Camberwell Palace next week, entitled "Mr. Pussyfoot." It is by Weston and Lee, and has been published by Francis and Day.

NEW COMPANIES REGISTERED.

Compiled for "The Era" from Official sources by Jordan & Sons, Ltd., of Chancery-lane.

SELIG POLYSCOPE CO., LTD.—Regd. July 28. To carry on the business of manufacturers and dealers in cinematographic films and accessories. Capital, £125,000 in 100,000 pref. shares of £1 each and 100,000 ordinary shares of 5s. each. Min. Sub.: 10 per cent. Directors: H. J. Whitcomb, Campions, Harlow, Essex; H. J. Beam, 12, Valiance-road, Hove; J. G. Wainwright, 87, St. Mark's-road, North Kensington; T. P. Whitcomb, "Campions," Harlow.

REARDON BRITISH FILMS, LTD.—Regd. Aug. 1. To carry on the business of kinematograph proprietors and managers. Capital, £30,000 in 25,000 pref. ordinary shares of £1 each, and 100,000 ordinary shares of 1s. each. Subs.: Mabel E. Murray, 22, Harvey-road, Crouch End, N. 8; Hetty Corbin, 41, Bruce-grove, Tottenham, N. 17; Grace Gower, 530, High-road, Leyton stone; and four others.

BARBY CINEMA, LTD.—Regd. Aug. 7. Craven Bank Chambers, North-street, Keighley. To carry on the business as indicated by the title. Capital, £5,000 in 5,000 shares of £1 each. Directors: J. W. Wright, 8, Garside-avenue, Reedley, Burnley; F. Binns, White Bear Farm, Crosshills; J. Cowgill, Dog and Gun, Malsis, Crosshills.

RIVOLI (Southend), LTD.—Regd. Aug. 8. 21, Finsbury-pavement, E.C. to acquire and carry on the business of proprietors of cinematograph theatres, &c. Capital, £50,000 in 50,000 shares of £1 each. Directors: H. Baddeley, 7, Trevanter-road, Kensington; M. Cohen, Radolin, 26, The Highway, Golders Green; I. Lewis, 17, Spring-hill, Clapton, E. 5; D. Morris, 149, Sutherland-avenue, Maida Vale.

KENEIM SYNDICATE, LTD.—Regd. Aug. 9. St. Lawrence House, Trump-street, E.C. To carry on the business of proprietors and managers of theatres, &c. Capital, £2,500 in 2,500 shares of £1 each.

ADELPHI ENTERPRISES, LTD.—Regd. Aug. 7. 18, York-buildings, Adelphi, W.C. 2. To carry on the business of theatre proprietors and managers. Capital, £10,000 in 10,000 ordinary shares of £1 each. Directors: A. J. Van Praagh, 18, York-buildings, Adelphi (managing director); A. Branscombe, 184, High-street, Clapham, S.W. 4 (chairman).

NEVILLE BRUCE, LTD.—Regd. Aug. 9. To acquire and carry on the business of dealers in cinematograph films. Capital, £10,000 in 10,000 shares of £1 each. Directors, R. W. Nevin, F. B. Hindmarsh, R. W. Simpson, 11, Prudhoe-street, Newcastle-on-Tyne, and nine others.

ASKERN PICTURE HOUSE, LTD. Regd. Aug. 1. 14, Priory-place, Doncaster, York. To carry on the business of public entertainers. Capital, £12,000 in 12,000 shares of £1 each. Directors: G. H. Dyson, M. F. Smart.

BRITISH INSTRUCTIONAL FILMS, LTD. Regd. Aug. 13. 9, John-street, Bedford-row, W.C. To carry on the business as indicated by title. Nominal capital, £3,000 in 3,000 shares of £1 each. Directors: H. M. Howard, St. Tudno, Church Walk, Peterborough; R. Lugg, 326, Gray's Inn-road, W.C.; H. B. Woolfe, Maythorpe, Ashley-road, Thames Ditton, Surrey.

Victoria Monks.

We are glad to hear that Miss Victoria Monks has recovered from the effects of her motor accident some weeks ago. At Stratford last week the popular singer sang three of her old numbers to the evident delight of all. At Brixton this week she has introduced a new song by Geo. Collins, entitled, "Take Your Girlie to the Seaside." This promises to be a big winner.

THE SHOWMAN WORLD.

World's Fair Revival.

For many years in succession the World's Fair at the Agricultural Hall, Islington, was, during the Christmas holiday season, the resort of thousands of pleasure seekers. The war caused the closing down of this annual festival, much to the regret of its numerous patrons, the hall being taken over by the Government. Mr. T. E. Read, the lessee, announces the resumption of the Fair, the reopening to take place on Christmas Eve, with all the usual attractions. A first-class circus company has been engaged, and other special features will be a grand zoological collection, aerial flows, skating rink, ballroom, and the usual array of miscellaneous amusements.

Glasgow Carnival.

Arrangements are being made for the holding of a Christmas and New Year Carnival at the New Kelvin Hall, Kelvingrove, Glasgow, commencing on Dec. 23. A variety of special holiday attractions are promised, together with a variety show which will be changed weekly. Mr. James M. Freer has been engaged as general manager—an excellent selection—and arrangements for spaces, of which there are 100,000ft., are in his hands.

Death of a Veteran Showman.

A large circle of friends in the showman world have received with much regret the news of the death, on the 31st ult., of Mr. James A. Crole, at his residence, Cabal-road, Battersea, at the age of 81. He was one of the few survivors of the old brigade of showmen, and as a traveller in the South of England he was widely known. The funeral, which took place at Hanwell Cemetery in a private grave, and a large number of floral tributes were sent by relatives and friends of the deceased.

Lady's Parachute Adventure.

An exciting incident occurred in connection with the balloon ascent and parachute descent which formed one of the attractions of the Monster Fete at the Sophia Gardens, organised by the Cardiff Branch of the Red Cross Society. The balloon was in charge of Mr. E. T. Willows, who had with him Miss Ella Spencer, the parachutist, and two passengers, Mr. Stanley Crouch and one of the White Bros. The balloon was almost in the clouds, which were low, when the parachute was liberated. Instead of reaching land, it made a descent into the River Taff, near Corporation-road. Happily the water was not deep, and Miss Spencer was able to pull the parachute ashore, where Mr. W. E. Packham and others rendered her every assistance.

The Big Circus.

On Thursday last "The Big Circus" paid a visit to Northwich and gave two shows at which there was a good attendance. The items on the programme were provided by Funny Frisk, the world-travelled clown; Alf Martin, trick cyclist; Eileen and Duggie; Mona Connor, equestrienne; R. and J. Yelding, jockey act; Bros. Harrow, trapeze; Sisters Hanneford, slack wire act, including slide for life; Carelo and Footitt, foot equilibrists, &c. The general manager was Mr. G. Morelle; assistant manager, Mr. Alf Bradbury; equestrian director, Mr. F. Connor.

CLIFFORD & GREY
Hurricane Hoop Jugglers.
VACANT, MONDAY NEXT.
P.A. 57, Crewsdon Road, Brixton, S.W. 9.

WILBERT GAMBLE
STARRING AS "Cherubino" in Klit-Gaarde's Musical Farce, "GAY BOHEMIA."
This Week, GRANTHAM. Next, T.R., BOLTON.

FREDERICK GRANGER
As ELLISTON DEYN in Sir A. Butt's "Lilac Domino" Co. Commencing third tour this week at
T.R., MANCHESTER.

This Week, HIPPO., DOVER.
Next, IN TOWN.
All Coms. to—
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The Perfect Male Impersonator
THE ADONIS OF VAUDEVILLE.
McNAUGHTON CIRCUIT
GOING TERRIFIC. H. KEYNON, Esq.

RAYMOND KING OF ENTERTAINERS. | **RAYMOND** ENTERTAINER OF KINGS.

An Acquisition to any Programme.

MISS LILLIE LANGTRY.
The Versatile Comedienne.
Aug. 18, Alhambra, Barnsley.

MISS DAISY JAMES.
Everybody's Favourite.
Aug. 25, Grand, Clapham.
Coms., 65, Sudbourne-road, Brixton-hill, S.W. 'Phone, 2115 Brixton.

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London always.
Gulliver's Travels, 4 trips nightly.
Letters, c/o "The Era."
Sole Agent, Mr. Walter Bentley.
New Songs,
"Quibbles,"
"Never Twice Alike."

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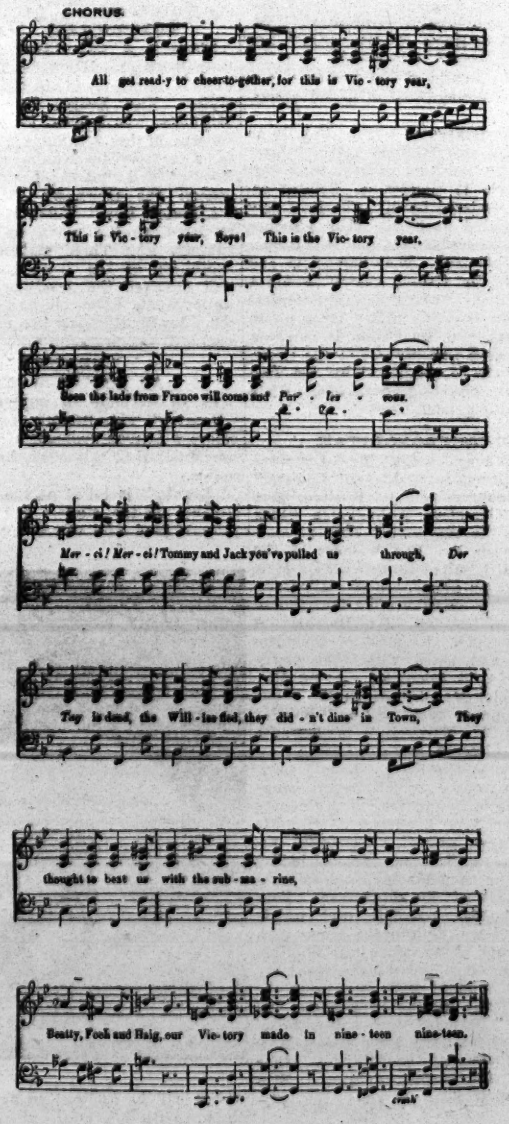
ATLAS - VULCANA TROUPE.
P.A., Gosford Lodge, Fulham.
Require Aug. 25, Sept. 1.

FAYRE FOUR, THE, SISTERS,
Tina, Inga, Lilla and Sylva, World's Greatest English Concertina Quartette.
P.A., 4, Speenham-rd., Stockwell, London.

JACK PATTERSON.
Eccentric Change Juggler.
Aug. 18, Hippo., Bury; 25, Queen's, Castleford; Sept. 1, Metropole, Manchester.

THE GREAT VICTORY SONG OF 1919. A Pantomime Winner.

CHORUS.
All get ready to cheer to-gether, for this is Vic-tory year,
This is Vic-tory year, Boys! This is the Vic-tory year.
Soon the lads from France will come and Par-ley-voo.
Mer-ci! Mer-ci! Tommy and Jack you've pulled us through, Der
Tay is dead, the Will-ies fled, they did-n't dine in Town, They
thought to beat us with the sub-ma-rine,
Beatty, Foch and Haig, our Vic-tory made in nine-teen nine-teen.

A few Special Permissions granted.
Write—
LILY SHAW, 35, Whitefriargate, HULL.

THE REALM OF MUSIC.

CONCERT PARTY NOTES.

A Concert Party Expansion—A Call for Organisation—The Rush to Vaudeville—Entertaining the Wounded.

The "Follies" at Last.

Concert artists as a whole have every reason to be proud of the flattering remarks with which every branch of the Press heralded the revival of the "Follies," and more so at the hearty reception given their first performances. With the "Follies" booming at the Strand and the "Rouge et Noirs" drawing packed houses at the Savoy, it must be a satisfaction, as well as a very encouraging indication of possibilities to their colleagues in the concert world. True, we cannot all so closely resemble Pelissier in appearance as Ben Lawes does, but there are innumerable clever and versatile people in the concert profession, and although it would be inadvisable to "overdo it" in London, there are plenty of large towns in England alone where audiences would equally welcome similar entertainments. In the Colonies, where entertainments are less ample, all the few parties that have ventured from England have met with tremendous success, while some, like the "Grotesques," have even toured in the large towns of the Spanish-speaking countries of South America, where travelling expenses, in consequence of the long journeys between towns, are high; but the financially remunerative welcome they have received from the British residents has made their tours highly successful.

What, then, is lacking? It must be enterprising and ambitious managers and the general adoption of real businesslike methods in the section of the profession that has unfortunately always been lax in their appreciation of this essential.

The Need to Organise.

The concert party business is daily expanding, but it requires real organisation generally to protect it against its many difficulties and to foster its progress. What the Actors' Association has done for the actor is a proof of the power of unity with enterprising and tactful business men attending to its administration, but the concert world has always been content to jog along in much the same groove as of old. Thus we find really talented and well-staged parties in the winter months working hard at a small cinema on a fee that but enables the artists to exist till the seaside season opens again; also numerous cases occurring from time to time of artists being "left in the lurch" by adventurous but impecunious managers, with the only alternative, through lacking funds and a representative organisation, but to "grin and bear it," and endeavour to find some friend who will help him to exist until he is successful in finding another "shop." Again, how some of the members of the less prominent sections of the seaside parties, the sand performers, &c., gain a livelihood in the winter baffles understanding—it must be a trying time for many. Surely it is incumbent upon the more successful concert artists to help themselves and their less fortunate confrères by setting on foot a real business organisation for the general protection and furtherance of the concert world.

To the Halls.

The latest concert artists to combine in a double act and abandon the platform for the music hall stage are Blanche Myles and Theo Malcolm. Blanche is a versatile comedienne and a clever pianist, better known, perhaps, in the provinces than in London; while Theo, who has but recently been demobilised, is a young but talented humorist. Their new act of mirth and music is likely to add new laurels to the concert artists who have migrated to the halls. We understand Joe Shoebridge, of Lew Lake's Agency, has their future in hand, and we hope to see them in town soon.

Another pair shortly to commence a music hall tour are Francis and Dawson, in a new cross-patter and dancing act, by Chris Carter. With the right bookings they should do well in vaudeville.

For the Wounded.

With the cessation of fighting nearly a year ago, folks have been prone to forget the large number of badly wounded heroes who still fill our military hospitals, but the commendable work for the boys which has been done throughout the war by the Highbury and Finsbury Park Conservative Club has not waned. On Saturday last Enfield was enthusiastic in their cheering, when lorry after lorry brough large numbers of wounded from North London hospitals to George Betser's Chase Side Pavilion, when the club, of which Mr. Betser is chairman, entertained them right royally to an excellent lunch, tea, and first-class concert, in which, as was fitting, comedy abounded. The proceedings were enlivened by the Finsbury Park Empire Orchestra, who played a popular programme during the repasts, and among the well-known artists who received the reward of unstinted applause from the brave boys were Dora Challis, Leonard Lovesey, Dusty Rhodes (in his merriest mood), Harry Fay, and Captain Albert Farley; while the indefatigable accompanist throughout the long programme was Clare Palace. After tea a short programme was rendered by the New Moons Concert Party, throughout which the boys were attentive, and the proceedings concluded with an able speech on behalf of the club by Mr. Betser.

CONCERT PARTIES AT WORK.

The Superbs.

In these days of brilliant weather, the audiences on the North Pier, Blackpool, seem to welcome with greater heartiness the performances in the open band kiosk at the week-ends, and the Superbs, presented by Ambro and Houghton, have had merry and appreciative audiences, who have sat in the open air and enjoyed the slight sea breezes while listening to the music and humour of the Superb entertainers.

Premier Pierrots.

Jimmie Pullin is still charming the people to the Central Pier, Blackpool, where he is in charge of Fred Allandale's Premier Pierrots. There is a big following of both visitors and residents to the White Pavilion on this Pier, who have known rightful delight in other seasons, and they flock now, just as of old, and come out as pleased as ever.

Tonics.

It is said that the Avro Company took their flying machines further south along the sands because Fred Walmsley's Tonics on the Victoria Pier, Blackpool, interfered with the business of "flipping" in the air. At all events, Mr. Walmsley is a big magnet, and his patrons are growing more numerous every week. People who go to the Tonics invariably admit their gratification. And as the genial Fred says: "If they are gratified, he is satisfied, and if they are satisfied, he is gratified."

The Dinkies.

The season concert party, Mr. George Robin's Dinkies, under the direction of Mr. Harry S. Clark, are proving the best investment in concert parties which the Ramsgate Corporation has ever engaged. Twice nightly they draw crowded audiences to the Granville Enclosure, East Cliff. Miss Cissie Astbury, comedienne, and Mr. Gerald Meade, comedian, take their benefit to-day (Wednesday). Other popular members of the party are Mr. Robert Malaghan, tenor, Mr. Harry S. Clark, baritone, Mr. Ambrose Vinte, comedian, Miss Lolita Burn, soprano, and Miss Margaret Briden, accompanist. The burlesque "Ragtime Railway," and the potted pantomime, "Robinson Crusoe," are two great laughter-making successes of the party.

The White Stars.

Miss Blanche Lennox, who presents the White Stars concert party at the Marina Gardens, Ramsgate, enjoyed a bumper benefit yesterday (Tuesday). In addition to the bright contributions of her own party, successful numbers were presented by the members of other concert parties in the district.

The Rhapsodies.

In the Grand Pavilion of the Royal Princes Parade, Bridlington, the week's attraction is Miss Dorothy Wells' entertainers, The Rhapsodies, the artists including Jack Austin, versatile entertainer, Jack Brinton, light comedian and dancer, Frank Dunlop, the droll, Dorothy Wells, soubrette, Ada Norall, soprano, Molly Green, dancuse, and Dorothy Holden at the piano.

Lydia Kyasht.

Lydia Kyasht paid a fleeting visit to Dromer last week, appearing three times at the Town Hall, on Thursday and Friday, in classical dances. Residents and visitors gave the famous danseuse a fine welcome. The great Russian dancer had the assistance of Gwladys Hay Dillon (soprano), Winifred Small (violinist), Ethel Robinson (pianist), and Archie Naish provided humour at the piano. The visit was under the auspices of Baring Bros., by arrangement with Daniel Mayer & Co., Ltd.

The Mehans.

Amongst certain very superior persons there has always been an impulse to deprecate the judgment of crowds, but popularity is a sure sign of success, and the applause of the many-headed is well worth winning, for they are much more discriminating than the "High Brow" is prepared to admit. The Mehans, as the seven star artists, Miss Dorrie Courtney, Miss Ethel Royston, Miss Winifred Mansfield, Mr. Jesse Hackett, Mr. W. H. Atkinson, Mr. Wesley Roberts, and Mr. Leo Trainor are styled by Mr. W. Collier Cubbin, are not only popular, but win the most sincere applause from crowded audiences at Douglas three times daily. The reason is not far to seek. They are all clever, their programmes are frequently changed, and their work is new and original, the last cry in song, dance, sketch, and story.

The Pops.

At Buxton's Amusements there is always a crowded audience twice daily, when Messrs. Francis and Day's gifted combination of entertainers, The Pops, hold an amusement reception. The company is smartly engineered by Mr. Rege Lowe, himself a flaneur of quaint persuasiveness. He is ably supported by Miss Dorothy Farrar, Miss Doreen Costello, Mr. Herbert Lee, Mr. Mack Jollyboy, Mr. Thomas Creggan, and Mr. Harry Farrar, accompanist. The songs are the latest acquisitions of this well-known firm of musical publishers, the tiny sketches have point, and the accusation of Chestnut is never even whispered by the most disgruntled.

Feldman's Songsters.

Since the memory of man runneth not to the contrary, Douglas Head has always been associated with al fresco amusements. And in the season it has always been possible to watch crowds wending their way thither from the town in pleasant expectation and returning thoroughly satisfied with their expedition. This agreeable reputation Feldman's Songsters worthily maintain. They give a bright and merry show, in which the predominant note is humour. Mr. Harold Brown, the director, is to be congratulated on his frequent change of programme, and the clever artists he controls. There are two performances daily, morning and afternoon. If wet they obtain at Villa Marina.

Pierrot, Pierrette, and Piano Company.

Messrs. Gane and Morley presented the above company last week at Roath Park, Cardiff, with great success. Cardiffians remembered last year's performance, and turned out in exceptional numbers to accord this talented troupe a most hearty and genuine reception. Mr. Will Gane, as the comedian of the company, proved irresistible, and kept the audience in continual laughter; Miss Alice Waldie, a charming artist, works closely with Mr. Gane with unusual success; Miss Connie Moore and Miss Alma Robson found much favour with their delightful voices; while Mr. Andrew Waterson and Mr. Ken Douglas, with the gifted Montague Ewing at the piano, completed as clever a troupe as could be desired.

Skyscrapers.

The "Skycrapers" are visiting the Pavilion, Newport (Mon.) this week, and the heartiness of their welcome on Monday augurs a successful week. They are a bright and lively and artistic combination, with smart and up-to-date numbers. This up-to-dateness specially characterises their concerted numbers. Miss Louise Milne sings and dances charmingly; Miss Janet Rivers and Miss Elsie New are both sweet singers who cannot fail to please even critical audiences. Miss Susanne Verney is a skilful and graceful dancer. Mr. George Franklin is a sparkling comedian. Mr. Edward Floyd has an excellent voice, which is heard to excellent effect in several numbers, and Mr. Tom E. Laune, also sings well, and dances well to. Several of these artists are thoroughly versatile, and are equally at home in song and dance, or at the piano. It is a well varied and bright programme that is provided.

"Shrapnel."

At the Paddock Gardens, Guildford, Frank Blythe is presenting "Shrapnel," a combination of seven versatile artistes, who offer a vaudeville programme of real merit. Solo and team work are good, but burlesque is the strong note of the show. Will Stanley, the Anglo-Welsh comedian, and Frank Blythe himself, a genuine humourist, were the chief culprits in this; while Dora Sydney, an entertainer better than most; Stanley Medhurst, a pleasing tenor; Phillis Fletcher, a soubrette with a personality; Helen Holmes, the possessor of an exceptionally sweet soprano voice; and Gladys Rawson, a clever solo pianiste, all gave of their best. Quite a jolly little show.

Tetrazzini's Return.

Quite the most interesting feature in the concert world for this autumn will be the reappearance of the great prima donna, Mme. Tetrazzini, in this country, after an absence of five years. Her season will be inaugurated under the auspices of the Quinlan International Musical Agency, Ltd., by a concert on Saturday afternoon, Sept. 20, at the Royal Albert Hall. On this occasion she will be supported by Mme. Renee Chemet, the celebrated French violinist; Mr. Frank Mullings, the ever-popular tenor; and Signor Pietro Cimara, the eminent pianist. Her appearance in London will be followed by a tour of the great provincial centres, including Scotland and Ireland.

We hear that Mr. Richard Carr, of the "Burlesques," Ventnor, I.O.W., under the direction of Powis Pinder, is making a very notable success with "The Bells of St. Mary's," "Joggin' Along the Highway," and "The Blue Lagoon." This artistic performer, we hope, will again be heard in musical comedy on his return to London in the autumn.

Sergt.-Major J. Birkett, of the Burnley Territorials, and residing in Marlborough-street, Burnley, has been awarded the D.C.M., and this was officially presented to him last week by the depôt colonel at Preston. Mr. Birkett was mentioned in Earl Haig's despatch of October, 1917, for gallantry in the field. He was wounded in March last year, and he took part in the big push prior to the Armistice. He has toured the world with the Royal Besses o' the Barn Band from 1909 to 1913, and during that period he added to his record 1,078 concerts, travelling in nine countries.

TOURING CONCERT PARTIES.

NAME.	PROPRIETOR.	AUG. 18.	AUG. 25.	NEXT VACANCY *
AIR BELLES	Christine Roy	Queen's Hall, Seaford.		
A LA MODE	Sydney Lester.	De Valence Gdns, Tenby.		
ALL SIR GARNETS		Victoria Park, Swansea. (Resident).		
BREVITY	Richard Jerome	North Pier, Blackpool		
BUBBLES	Gane & Morley	Pier Pavilion, Teignmouth. (Summer Season).		
BUMBLE PIERROTS		Beach Pav. Leven, N.B. (Summer Season).		
BUSYBODIES	Toft & Townley	Alex. Hall, Dovercourt. (Summer Season).		
CHIC		Southport. (Resident).		
CIGARETTES		Yarmouth.	Norwich.	
CLIQUE	Sylvester Stuart	Rugeley.	Barry Island.	
DRAGONFLIES	Lawrence, Richardson & Crane	Pavilion, Rhyl.	Roath Park, Cardiff.	
FRILLS AND FLOUNCES		Pavilion, Hoylake.	Aiston's Gdns., Prestatyn.	
GEMS, THE BRILLIANT	Ben Whitworth	Palace, Shotton, Chester.	Empire, Redcar.	
GLAD PILOTS	Warwick George	Pier Hill Pav., Southend.	Redhill.	
GREY JESTERS	Ernest Jones	Pier Pavilion, Mumbles.	Rhyl.	
GYPSIES	Gane & Morley	Spring Gdns. Pav., Norwich.	Britannia Pier Pav., Yarmouth	
HARLEQUINS		Floral Hall, Westgate. (Summer Season).		
HILARITY	Harry Bright	Rusholme Pav, Manchester.		
HUSTLERS	Harry Bright	Clarence Pier, Southsea.	Arcadian Pav., Leeds.	
"J'S," THE	Hutchins & Neville.	Anglesea Palace, Burton-on-Trent.	Queen's Hall, Seaford.	
JOVIAL JOLLIES	Bert Grapho	O.H., Burton-on-Trent. (Summer Season).		
JOY	Mackensie Lee	Pier Pav., New Brighton.	Grand Pav., Matlock Bath.	
LAVENDER & LACE	Lawrence & Carmen	Kursaal, Whitley Bay.		
LODESTONES	Tom Percival	Pier Pav., Hunstanton (Summer Season).		
MALCOLM SCOTT C.P.		Lawns, Hove. (Summer Season).		
ONLOOKERS	Harry Bluet	Pier, Eastbourne. (Summer Season).		
PEDLARS	Leslie Fuller	Col, Whitby. (Summer Season).		
P.P.P.'S	Gane & Morley	Pier, Penarth.	Pier, Plymouth.	
POPPIES	Tissington & Craig	Pagola Pav., Bexhill. (Summer Season).		
PUNCHINELLI	Gane & Morley	Pavilion, Swanage.	Pav., Derby.	
QUALITIES	Edyth Daro	Pier, Sandown. (Summer Season).		
QUEERS	Geo. O'Kelley	Winter Gdns, Bournemouth.	Aust. Imp Forces, Salisbury.	
QUIXOTES		Arcadia, Llandudno. (Summer Season).		
ROYAL SCARLETS	Geo. Christian	Pier Southampton.	Winter Gdns, Bournemouth.	
SCOTTISH BLUEBELLS	Astor and Lauder	Newquay.	Penzance.	Sept. 29
SCOTTISH DONS	Jack Lawrence	Gaiety, Ilfracombe.	Institute, Swanage.	
SEVEN ESCALADES	Walter Lintone	Coronation Gdns.	Lyric, Hull.	
SEVEN MOUNTEBANKS	Gane & Morley	Pav, Leyton, Pavilion, Leeds.	Pav., Whitley Bay.	
SKY SCRAPERS	Roy & England	Stowhill Pav., Newport (Mon.).		
SOCIETY SIX	Launcelot Shearson	Villa Marina, Douglas, I.O.M.	Stowhill Pav., Newport,	
SUMMITS	Albert Lyon	H.M.T. Barrow-in-Furness.	Pier Pav., St. Anne's-on-Sea.	
SUPERBS		Olympia Gdns., Rock Ferry.	Rusholme Pav., Manchester.	
TOPICS	Scott & Reekie	Pavilion, Redhill.	Pier, Cromer.	
TOURISTS	Gane & Morley	Victoria Pav., Ilfracombe.	Lounge, Hunstanton.	
WAVELETS		Harbour Pavilion, Morecambe. (Resident).		
WHITE STARS		Marine Gardens, Ramsgate. (Resident).		
WHIZ-BANGS		Assembly Hall, Towyn. (Summer Season).		
WITS	Richard Jerome	Aiston's Gdns., Prestatyn.	Paddock Gdns., Guildford.	
YE OLDE TIMERS	Jack Blakeney	Hamilton Hall, Felixstowe.		

* The charge for inserting date of next Vacancy in this column is 1/- per insertion prepaid.

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CONCERT PARTIES AND ENTERTAINERS' WANTS.

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SONGS AND SINGERS.

Lawrence Wright Music Co.

So many things are essential to make a song a big, popular success that one is apt to forget at least some of them. The two most important, however, are undoubtedly the lyric and the melody, and in no case is this more evident than in "That Old-Fashioned Mother of Mine." This type of song, especially as regards the lyric, can so easily be wrongly handled, and instead of making it appealing, with a touch of pathos, it often ends in bathos. "That Old-Fashioned Mother of Mine" is written in such a way that no artist can offend the susceptibilities of the most fastidious audience. This is apparent at the Palace, Manchester, this week, where a very critical audience are enthusiastic over Talbot O'Farrell's rendering of this, an outstanding song success of the year. Mr. G. E. Walsh, of the Barnstormers Concert Party, at St. Andrews, is making a big success with a Lawrence Wright repertoire; Olwen and Bessie Owyn are doing likewise this week at the Euston and South London with their latest number, "Oh, Dreams of Long Ago!" by Victor Ambroise; while Mr. Frank Keith is securing hearty applause with "It's a Sad Heart That Never Rejoices," at the Hippodrome, Ashton-under-Lyne, this week.

Parker-Charles Music Publishing Co., Ltd.

Audiences at Southport are being delighted daily by Miss Jennie Davies' rendering of "A Last Request." So keen are they on this song that Miss Davies states that it is invariably encored.

Mlle. d'Alvira writes: "I have never before had such strong numbers as 'A Last Request,' 'I Sing You Songs of Love,' and 'I Just Want You.' They are just splendid."

The firm's light duet, "Love in a Cottage," is being well received at Teignmouth, where "Soul of Mine" is also being sung with great success.

The number of applications for professional copies of "The Island Delightful" has exceeded the most sanguine expectations of the firm, who are beginning to suspect that the actual name hidden by the composer's nom de plume (Jowell Mills) has leaked out. The first edition of professional copies is already exhausted, but a further edition is in the press.

Knighthood for Bristol Chairman.

The Honours List published last week included the name of Mr. George E. Davies, J.P., chairman of the Prince's Theatre, Ltd., Bristol, for a knighthood, and though the honour was scarcely bestowed for his work in the theatrical world—he is leader of the Unionist Party in the city council and in Bristol generally—no one has congratulated him more sincerely than the staff at the Park Row house.

Sir George was an intimate friend and Masonic brother of the late Mr. J. Macready Chute, and on the death of the latter and the conversion of the Prince's into a company he took a very prominent part in its construction. For many years past Sir George has also taken an active interest in the productions of Prince's Theatre pantomimes and the general development of policy.

There has been an interesting re-union of Burnley musical notability—Mrs. John Horner (née Miss Cragg), Mr. W. C. Horner, and Mr. Thos. Healey. All took a foremost part in the Choral Society's concert of 60 years ago. Mrs. Horner was a contralto-vocalist, Mr. Healey a double bass player, and Mr. Horner, baritone. All three were associated with the Philharmonic Society. Mrs. Horner was honoured a few years ago, when she received a solid silver tea and coffee service, in recognition of 60 years' service to the cause of music.

ACADEMIES AND SCHOOLS.

ROYAL ACADEMY OF MUSIC, YORK GATE, MARYLEBONE-RD., N.W.1. Instituted 1822.
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Syllabus and Official Entry Forms from CLAUDE AVELING, Registrar.

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Prospectus and Syllabus of Local Centres and Local School Examinations (open to general public) free.
Dramatic Students' performance of "As You Like It" in the Autumn Term Production, under the direction of Mr. Ian Forbes-Robertson.
AUTUMN TERM COMMENCES MONDAY, SEPTEMBER 22.
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THE LATEST MUSIC.

ENOCH AND SONS.

FRESH AIR SONGS.

All through the first and second verses of Will H. Ogilvie and Donald Crichton's "The Barefoot Maid" you believe she is a genuine gipsy girl—the other member of a midsummer madness partnership that lasted longer than such affairs usually do. In the third you find out that the name is a sort of symbolic title for the land of bens, burns, and braes, bestowed by a romantic Scotsman. The bare feet are Scotland's brown mountain slopes, the maid's purple robe the heather that covers them, and her blue eyes are Scotland's skies. The words are good, the music flows brightly and tunefully, and altogether it is a song worth singing. "Off to the Greenwood" is a new "Old English" song. Helen Taylor's verses tell of a maid who rebels against mother's command to stay "baking and spinning at home when lovely, leafy June-time invites her to roam." The light-hearted tune has the flavour of the days when spinning-wheels were in fashion. A merry song for a merry singer—soprano for choice. By the same writer and composer, but in quite another vein, is "Through the April meadows," the meditative communion of a lover with his long-dead sweetheart. The music has the simple, direct appeal peculiar to the composer's work.

In Helen Taylor and Easthope Martin's cycle, "Highdays and Holidays," "Midsummer Eve" is the third. It is a dreamy love-song expressive of the hush of the countryside in a June twilight. A good contrast follows in "One and Twenty," a girl's song of rejoicing over the "dear and dainty" things her coming of age day has brought her. Both the other two, "Shrovetide" and "Bridal Dawn," are love-songs—the first the cry of a wife bewailing every long hour that keep her "man" from her. All four are most attractive. They can be had for low, medium, and high voices. Another dainty song for a soprano, also by Helen Taylor and Easthope Martin, is "Harp of the Woodland." Words and music have imaginative charm, and the arpeggio chords in the accompaniment are effective. H. D. Banning and Jack Thompson's "Rose of the World" can hardly be described as a "fresh-air song," since the "rose" is a human blossom who presumably lives within four walls. Fresh in feeling, though, it certainly is, and as fervently melodious as are all the productions of this favourite writer. Kathleen Stuart and Daniel Wood's "Just a Little Waiting" is a happy trifle with a tuneful, well-marked refrain—by no means a trifling asset in a song's popularity. A contralto could do well with it. Manly in sentiment and refreshing in its vigour and breadth is W. H. Ogilvie and Alma Goatley's "Lovelight," a song for robust tenors and baritones to revel in. Ethel Montefiore's "The World's Thanksgiving"—the only "Peace" song in the parcel—is a good sample of the serious, semi-religious song that always finds a public.

Messrs. Enoch publish Elgar's "Fringes of the Fleet" songs—"The Lowestoft Boat" and "Fate's Discourtesy"—and Easthope Martin's "The Old Vindictive" in their choral series. The first two are for four voices, the last for two. Among the latest piano music is C. Chaminade's "Au Pays Dévasté," an expressive example of the composer's style.

Mr. Milton C. Curtis and Miss Lilian Curtis conclude a four months' engagement this week with Mr. Alfred Hinton. The latter gentleman's stock company is now playing at the Theatre Royal, Hanley, and Mr. Milton Curtis being a North Staffordshire man, he has met quite a host of friends and old acquaintances. Next week Mr. and Mrs. Curtis rehearse with the "Christian" company at Nottingham.

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ABERDEEN.

H.M. THEATRE.—P., Robert Arthur Theatres Co.; A. M., Mr. H. Adair Nelson.—"The Private Secretary."

TIVOLI.—P., Tivoli (Aberdeen), Ltd.; A. M., Mr. Walter Gilbert.—Caledonian Productions Co. present "Heather and Honey."

PALACE.—P., Tivoli, Aberdeen, Ltd.; A. M., Mr. Geo. Neill.—Bouncing Dillons, comedy gymnasts; Lieut. Gordon, ventriloquist; Willie Robbins, coloured comedian; Les Cyclettes, cycling experts; and pictures.

Boots, The Chemists, 141, Union-st.

ABERYSTWYTH.

ROYAL PIER PAVILION.—L. & M., Mr. J. F. Younge.—Harry Leslie presents his company of costume entertainers, The Seven Nobodies.

COLISEUM.—R. M., Mr. Jenkin Humphreys.—Charles Windermere and company in "Oh! Alexander," and "The Muddler."

CASTLE PAVILION.—R. M., Mr. Roland Carr.—Ellison's Entertainers.

SYLVAN PALACE.—R. M., Lieut. Bowman.—The Barnstormers.

Boors, The Chemists, 1-2, The Arcade, Terrace-road.

ASHTON-UNDER-LYNE.

THEATRE ROYAL. — P. & M., Mr. Chas. Revill; A. M., Mr. Chas. Revill, junr.—The Theatre Royal reopened on Monday evening, after undergoing material alterations in the interior rearrangement of seating accommodation and decoration. The piece presented was the revue comedy, "Na-Poo," played by Jackson Owen's company.

EMPIRE HIPPODROME.—P., Messrs. W. H. Broadhead and Son; G. M., Mr. H. Winstanley; A. M., Mr. Jno. Boyle.—The company here for the week includes the Great Carmo, in a series of illusions, including the vanishing lion. Other artists are Frank Keith, the just personality; Zeolah, the unusual juggler; the Carylls, in musical themes; Audry Knight, in character studies; and George Hyam, comedian.

PICTURE PAVILION.—P., Messrs. W. H. Broadhead and Son; G. M., Mr. H. Winstanley; A. M., Mr. Geo. R. Coates.—Artists: The Sisters Footman (Frances and Emily, the heroines of natation; the Mermaid Frolics, and pictures.

Boors, The Chemists, 140, Old Square.

ATTERCLIFFE.

THEATRE ROYAL.—P., North of England Theatres, Ltd.; R. M., Mr. G. Robinson; Sec., Miss A. Bramhall.—"Her Forbidden Path," a drama full of interest; the Frohams, versatile entertainers; and pictures.

PALACE.—L., Messrs. Walker and Bennett; B. M., Mr. Arthur R. Walker; A. M., Mr. Edwin F. Gaunt.—Horner and James, dancing and acrobatic act; Ray Crompton, male impersonator; Frank Dare and Lena De Lisle, comedy duo; and pictures.

BLACKPOOL.

OPERA HOUSE.—R. M., Mr. Jno. R. Huddlestone; A. M., Mr. W. T. Russell.—The fourth and final week of the Beecham Opera Company's season at Blackpool was opened on Monday with a fine performance of "Aida." It is confidently expected that Sir Thomas will be in the town towards the end of the week, and will conduct either "Othello" on Friday, or "Tannhäuser" on Saturday, or may occupy the chair on both occasions.

GRAND.—R. M., Mr. George Harrop; A. M., Mr. Tom Hopcutt.—"Chu Chin Chow" entered upon its last week at this house on Monday, and, judging by the advance booking, there will be audiences as big as those which have been entertained during the past fortnight, when "house full" boards have been requisitioned every evening.

PALACE.—R. M., Mr. Geo. Harrop; A. M., Mr. Fred Waller.—Daisy Jerome heads the bill, with the Lawrence Wright Ensemble in close attendance. Others in the programme are Niblo and Doris, Jim Nolan, Horace Wheatley, Zeta Mor, Two Lilleys.

Boors, The Chemists, 12-18, Market-street, Church-street, and Station-road.

BRISTOL.

PRINCE'S.—Licensee, Mrs. James Macready Chute; M. D., Mrs. Chute and Mr. John Hart; R. M. & T., Mr. J. Ellis Miller; Asst. M., Mr. George M. Chute.—The Brandon Thomas Co. is here with the ever-popular "Charley's Aunt."

THEATRE ROYAL.—R. M., Mr. Alfred H. Hook.—C. Vernon Proctor's drama, "Childless Wives," is being played here, with Arthur C. Goff in the dual parts of Lambert Cardie and Michael Piercey; Matt Wilkinson, as Bob Cheek; and Little Ruby Ray as John Cardie. The play is produced by Hamilton Baines.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. S. Fortescue Harrison; Asst. M., Mr. Edward Fryer.—Tom Edwards ventriloquist, assisted by Alice Melville, singing her own compositions; T. E. Dunville, comedian; the Brothers Egbert, in their comic acrobatic skit, "The Retired Dustmen"; the Three Ernests, in their comedy gymnastic novelty: Margaret Norton, mezzo-contralto vocalist; Anita Edis and Fred Forbes, comedy duo; and Gilbert and French, unique dancers. The World's news, in pictures, concludes.

EMPIRE.—L. & M., Mr. Sid Macaire; A. M., Mr. Frank Riego.—The Royal Breconia Singers, Reg Bolton, Alex Mee and Company, in farce, "At 10 o'clock Tomorrow"; the Willow Trio, in a singing and speciality dancing act; Harry West, acrobatic dancer and tumbler; Katie Butler, character comedienne; Jack Carter, American light comedian, and Biddy Doyle, comedienne; the topical budget concludes.

Boots, The Chemists, 9-10, Wine-street.

CANNOCK.

HIPPODROME.—P., Mr. B. Kennedy; M., Mrs. H. Elliman.—Josh Clifton's musical absurdity, "Odds and Ends," is the attraction here.

CARDIFF.

NEW THEATRE.—Sole P. & M., Mr. Robert Redford. — Mr. Charles Macdona's company in Leon M. Lion's production of "The Chinese Puzzle," with Miss Mira Kenham as Naomi Melsham and Mr. Tarver Penna as Marquis Chi Lung.

EMPIRE.—P., Moss' Empires, Ltd.; A. M., Mr. C. T. Hutchison.—The programme here is headed by Margo, the modern enchantress, and her company. Farr and Farland, the popular comedians; May Sherrard, the quaint artist; Herbert Cave, the eminent vocalist; Daisy Taylor, comedienne; Alex. Prince, with his concertina; and the Hamamura Family of Japanese artists, also appear with success.

Boors, The Chemists, 36, Queen-street; 31 Albany-road.

CROYDON.

GRAND.—L. and M., Mr. Cyril Royce; A. M., Mr. W. J. White.—Leon M. Lion presents "Jack o' Jingles." Cast includes Lilian Braithwaite and Alfred Paumier.

EMPIRE PALACE.—M. D., Mr. Charles Gulliver; M., Mr. Eustace Jay. — Fred Barnes, Johnson Clark, Scotch Kelly, Naughton and Gold, W. B. Raby, Hurman, Pictures, Anna Hanna, Lowe and Lowman, Alexander Loftus, and Maisie Ayling.

Boors, The Chemists, 38, George-st.; 42-44, North End.

DARWEN.

HIPPODROME, LTD.—P., Messrs. E. & A. Shorrock. — Morris Flake's production, "Top of the Bill" revue, is here.

Boors, The Chemists, 10, Market-st.

DEVONPORT.

HIPPODROME.—M., Mr. E. E. Harper.—Harry Day's production, "Stunts," has been retained for another week.

DONCASTER.

PALACE.—P., Palace Theatre (Doncaster), Ltd.; R. M., Mr. J. W. North.—William De Lacy presents the new burlesque "Tangles."

GRAND.—L., Palace Theatre (Doncaster), Ltd.; R. M., Mr. J. W. North.—Messrs. Ravenscroft and Wright present "The Unexpected Wife," "Cast Away," "The Unwilling Mother."

Boors, The Chemists, 71, Frenchgate.

DOUGLAS, I.O.M.

GRAND.—S. P. & M., Mr. Fred Buxton.—Mr. Albert Douglas' company in "The Jeffersons," with Mr. Wilfred Shine in his original character of Christopher Jefferson. Other characters are well played.

GAIETY.—P., Palace and Derby Castle, Ltd.; M. and S., Mr. Charles Fox.—Messrs. McDonald and Young's company are here appearing in the comic opera, "The Lilac Domino."

PALACE.—P., Palace and Derby Castle, Ltd.; M. and S., Mr. Charles Fox.—Wilkie Bard remains yet another week. Other artists are Miss Sarah Williams, prima donna; Benyon Gray, ventriloquist; Colbert, club juggler; Daisy Stratton, comedienne; Lucy Brennan, and Vasco, the mad musician.

DERBY CASTLE.—P., Palace and Derby Castle, Ltd.; M., Mr. Charles Fox.—Mr. Arthur Ferriss is the star turn in the Grand Ball Room. In the variety theatre Feldman's Entertainers, The Dominos, continue their successful career.

VILLA MARINA.—P., Douglas Corporation; M., Mr. Noah Moore.—Mr. Fred Winterbottom's Municipal Orchestra plays in the gardens afternoon and evening; Mr. Launcelot Spearson presents The Society Six and pianist twice nightly; in the Grand Hall the variety turns are Mr. Jack Walsh, Flora and Bijou, George Hill and Flo Wallace.

Boors, The Chemists, Victoria-street, and Duke-street.

DOVER.

ROYAL HIPPODROME.—Leo Cud's Six Musical Navvies; Loupe and Ladies, in comedy barrel and tumbling act; the Barclay Chiel, musical trio; Vera Marsden and Billy Mayor, in comedy dancing act; Chas. Grantley, the erratic comedian; Wal Lesby, popular London patter comedian; Violet Lester, chorus vocalist and dancer.

KING'S HALL (PICTURES).—Miss Alice Gill, contralto.

Boors, The Chemists, 11, Cannon-street.

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L. & M., Messrs. Murray King and Clark.—"Arlette" for the first three evenings, and "The Boy" for the remainder of the week.

PIER THEATRE.—M., Mr. H. Owen Taylor.—Messrs. F. Leslie Moreton and Guyton Heath's company in "The Geisha" and "San Toy."

ROYAL HIPPODROME.—M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond.—Mr. Arthur Seymour's revue, "Silkworms."

DEVONSHIRE PARK WINTER GARDEN.—M. and Sec., Mr. E. A. Brown.—Daily concerts by the Devonshire Park Orchestra, under the direction of Mr. William MacBean, and the Westminster Singers.

IN THE PAVILION.—"Moonshine."

Boors, The Chemists, 14-16, Sussex-gardens; 6, Seaside.

GOOLE.

COLISEUM.—P. & M., Mr. Ben Popplewell; A. M., Mr. Eric Popplewell.—Dr. Walford Bodie and company, including Gladys Warburton, quick-change artist; Carmencita, danseuse; Gwennie Atkins, vocalist; E. Chimes, musical specialist; and Wee Dolly Leigh, child operatic vocalist.

GREAT YARMOUTH.

AQUARIUM THEATRE.—L., Mr. W. H. Nightingale; G. M., Mr. W. Scott Phipp.—Mr. Geo. Dance's company, "Bing Boys on Broadway."

THEATRE ROYAL.—L., Mr. W. H. Nightingale.—Mr. Arthur Bourchier's company in "Scandal."

HIPPODROME. — M. D., Mr. E. W. Nichols. — The Neptune Quintette, Firth and Gray, the Three Durhams, and the Racing Quartette.

BRITANNIA PIER.—G. M., Mr. H. Tunbridge.—Herbert Burney presents The Scamps. The Britannia Pierrots, under Mr. Bob Roberts, continue to attract crowded audiences.

WELLINGTON PIER.—G. M., Mr. A. A. Cash.—"Little Miss Mufti," featuring Jesse Merle, The High Flight Concert Party.

PAVILION, GORLESTON. — The Wayfarers.

BEACH RING.—Mr. F. Gee's Troubadours.

Boors, The Chemists, 2, Broad-row, Kings-st., and Theatre Plain.

HANLEY.

ROYAL.—M. D., Mr. Chas. G. Elphinstone; M., Mr. Frank Powis.—Mr. Arthur Hinton's repertory company in "A Broken Doll" is this week's attraction.

GRAND.—M. D., Mr. Chas. G. Elphinstone; M., Mr. Albert Bulmer.—"A Good Lookin-G-lass" is a musical fantasy, in which are Miss Ray Holgate and Mr. Louis Victor as principals.

Boors, The Chemists, 24-26, Piccadilly.

HASTINGS.

GAIETY.—P., Hastings and St. Leonards Theatre Co., Ltd.; M., Mr. H. W. Rowland; R. M., Mr. C. E. Scutt.—For the first three nights Messrs. Macdonald and Young present the popular musical comedy, "The Boy," with an excellent cast, including Mr. Edward Lewis and Miss Isa Bowman. For the rest of the week Mr. George Dance's company, in "Arlette," are making a welcome return visit.

Boors, The Chemists, 17-19, Robertson-st.; 61, George-st.

HUDDERSFIELD.

HIPPODROME.—R. M., Mr. J. Alban Newton.—The Warburton-Howard Company, in "Let There Be Light." Friday only, the spy play, "Back From Overseas."

PALACE.—P., MacNaughten Vaudeville Circuit, Ltd.; R. M., Mr. Herbert Garside.—Wallace Selkirk's spectacle, "Clans of Bonnie Scotland," performed by Huddersfield children; the Miles-Stavordale Quintette, a wonderful imitation of the human voice on instruments; Allen Shaw, the merry-making wizard; Denise and Jan, the piano-accordion girl and violiniste; Yorke Stuart, the shining light; Dan Fraser, "A Breeze Frae the Heather Hills," in Scottish song and scena; Walter Kemp and company, in character comedy sketch, "Peter."

Boors, The Chemists, 18, King-street.

ILFRACOMBE.

VICTORIA PAVILION.—M., Mr. E. J. Tamlyn.—Second week of The Tourists, costume concert company.

ALEXANDRA HALL.—L. & M., Mr. R. Benoke.—Amateur week in aid of golf club, "A Tight Corner," with local cast.

RUNNACLEAVE HALL.—Messrs. Cathcart and Meredith present Mr. Rollo Balmain and West-End company in "The Misleading Lady," first three evenings of the week, and "Sweet and Twenty" on the last three evenings.

GAIETY HALL.—P. & M., Mr. A. J. Harding.—Costume concert party, The Scottish Dons.

THE PIER.—The Arabesks in evening concerts.

ARCADE LAWN.—The Pronouns, with Mr. Edward Elliott and "Sunshine James."

KEIGHLEY.

HIPPODROME.—Sole P., Mr. Francis Laidler; M., Mr. J. Austin Walshaw.—The O'Mara Grand Opera Co. is paying a welcome return visit here.

Boors, The Chemists, 58, Cavendish-street.

KETTERING.

VICTORIA THEATRE. — M., Mr. Alf. Bailey & Co.—Frederick G. Lloyd presents the popular musical comedy, "A Country Girl."

COLISEUM.—P., Thompson Bros.—Mr. and Mrs. Jack Williams present the revue, "Flips and Flaps."

Boors, The Chemists, 31-32, Market-place.

KING'S LYNN.

THEATRE ROYAL.—L., Mr. F. H. Cooper; R. M., Mr. R. Gerald Balls.—For the first three nights of this week a new play, "A Sinner in Paradise," is being performed, and for the last three nights Arthur Gibbons and Dudley Stuart present their company in "The Girl and the Drug."

Boors, The Chemists, 43-44, High-street.

LEEK.

GRAND THEATRE AND HIPPODROME.—P., Leek Theatre Co., Ltd.; L. & G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass.—"On Trial" and other pictures of interest.

SALISBURY PALACE.—P., Mr. Sampson Salt; L. & G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass.—"The Tenth Case" and other films.

Boors, The Chemists, 17, St. Edward-street, and Sheep Market-street.

LEITH.

ALHAMBRA.—G. M., Mr. Henry Lees; A. M., Mr. James Cousins.—The musical satire entitled "Joy's Land" is very acceptably presented by Harry Day, an excellent company including Cyril Dunn, Bert Gunnel, Marion Dunn, and others. In addition enjoyable items are furnished by the whistling artist, George Taylor, and by Walmer and Worsley, at the piano.

Boors, The Chemists, 15, Leith-walk.

LLANDRINDOD WELLS.

GRAND PAVILION THEATRE. — Monday, Tuesday and Wednesday, Martin Henry presents "You Never Know, Y'Know"; Thursday, Friday and Saturday, "Our Flat," presented by B. Camplin-Smith.

LONGTON.

EMPIRE THEATRE. — P., Longton Theatre Co., Ltd.; M., Mr. Chas. Bradley.—The Ten Tinitots head the bill in dance and song; the Great Celeste, on the wire; Reg. Ewen, comedian; Dore and Dollar, dancing and comedy; Marie Elsie Slie, a dainty acrobatic lady; De Costa, Anglo-Italian tenor; Betty Bruce, comedienne; Ama and Glora, comedy wheel act, complete a good bill.

PICTUREDROME.—P., Mr. F. W. Pendleton; M., Mr. Bert Miller.—I. C. Unome, the singing collier; Harry and Emmie Newton, comedy and dancing; Mabel Watt, comedienne; Prim and West, aerial acrobats, and pictures.

Boors, The Chemists, 30-32, Market-street.

MIDDLESBROUGH.

THEATRE ROYAL.—L. & P., Mr. J. C. Imeson; M. D., Mr. Cecil Imeson.—Messrs Walter Saltoun and Grattan-Clyde's company are here in the striking drama, "Soiled." The principal parts are effectively played by Miss Hilary Burleigh and Mr. Bert Bannister.

EMPIRE.—P., Empire Palace of Varieties (Middlesbrough), Ltd.; M. D., Mr. William Bastiman; A. M., Mr. Gerald Spencer.—A tempting bill here includes Garadini, the clever actor-musician; Belle Isobel, vocalist; Eddy Brooker, in novelty dances; Peter Pariss, in comedy; Cora Duncan and Albert Brasque, in their successful comedy dramatic playlet, "Settling Day"; Joyce Hart, comedienne and dancer; Peggy Walsh and Molly Milne, vocalists; and the Robertys, in a sensational gymnastic display.

HIPPODROME.—Sole P., Mr. Thos. Thompson; A. M., Mr. W. S. Gibson.—The Four Madcaps provide a smart, versatile act. Picture films complete the bill.

Boors, The Chemists, 17, Corporation-road.

NEWCASTLE-UNDER-LYME.

KING'S THEATRE. — P., Mr. F. W. Pendleton; M., Mr. Bert Miller.—Bert Castle, comedian; Lance and Nellie, dancing act; Harry Reason, comedian; Simmo Pegonie, trick and novel violinist; and pictures.

NORTH SHIELDS.

THEATRE ROYAL.—L. & M., Mr. Stanley Rogers; G. M., Mr. Horace Lee.—Mr. T. Edward Ward's company in "Forgotten."

BLACK'S THEATRE.—P. & M., Messrs. Brothers Black; R. M., Mr. J. F. Heslop.—Takio and Koma Namba, Japo-American entertainers; Jack Barty, comedian; and pictures.

Boors, The Chemists, 15-17, Saville-st.

NORTHWICH.

PAVILION, LTD.—D., Messrs. Hamilton & Hughes; M. D., Mr. Robert Hamilton; R. M., Mr. Harold Booth.—Mr. H. L. Osmond's company, in the revue, "Fine Feathers."

Boors, The Chemists, 25, High-street.

NORWICH.

THEATRE ROYAL.—L., Messrs. Bostock & Fitt; M., Mr. Hy. Furnival. — "Bella Donna."

HIPPODROME.—P., Messrs. Bostock & Fitt. — Varieties:—Austin Rudd, Kitty Denton's Eight Rays of Sunshine, The Welcomes, Mathew Boulton, May and Francis, West and Tate, Sisters Sprightly, Pathé's Pictures.

SPRING GARDENS PAVILION. — P., Mr. Horace Rose.—The Gipsies.

ELECTRIC CINEMA THEATRE.—P., F. H. Coopers, Ltd.; M., Mr. Will Smith.—Varieties: St. Malo and Coombs, Minnie Collins.

THATCHED PICTURE HOUSE.—P., Mr. J. O. Bond.—Varieties: Freda Laurence and Billie Bowie, Ted Saunders.

PRINCE OF WALES PICTURE PALACE.—P., F. H. Coopers, Ltd.—Varieties:—Vasey and Ramsey.

Boors, The Chemists, 38, London-street.

OXFORD.

NEW THEATRE.—P., Oxford Theatre Co., Ltd.; M. & S., Mr. S. C. Dorrill; Asst. M., Mr. W. F. Smith.—The musical comedy, "Over the Top," is here on a return visit.

Boors, The Chemists, 1, Queen-street, and 120, St. Aldates, Carfax.

PAISLEY.

RINK PICTURE AND VARIETY PALACE.—Sole P., Mr. E. H. Bostock; M., Mr. D. W. Reid.—Roelgin's Parrots; Jim Patti, dulcimer player; Clare Arnold and Wal Worth, versatile entertainers; and pictures.

PENTRE.

GRAND.—P. & M., Mr. W. E. Willis.—Ventom Swift's successful No. 1 company, in a new edition of "All Aboard." Specialities by Miss Olive Aubrey, Miss Nellie le Breton, Miss Elsie Moreton, Miss Madge Douglas, Mr. Jackson Moore, Mr. Billie Reeve, Mr. Chris. Baker, popular comedian; Mr. Jimmy Rich, coon comedian; and Randolph Sutton, the favourite light comedian.

PLYMOUTH.

THEATRE ROYAL.—D. & L., Mr. James M. Glover; A. & M., Mr. H. E. Jones.—Mr. Nevill Graham presents the comic opera, "Maid of the East."

GRAND.—P. & L., Mr. Geo. H. King and Mr. H. B. Parry.—The stock company appears here in the thrilling drama, "Disgraced."

REPERTORY THEATRE.—P. & L., Mr. Geo. H. King and Mr. H. B. Parry.—The romantic play, "Kings and Queens," is being staged by the Repertory Company.

PROMENADE PIER.—G. M., Mr. John Higson.—The "Gunners," Royal Artillery concert party.

PORT TALBOT.

NEW.—Jt. L., Messrs. John Evans and Vivian Aldridge; G. M., Mr. Vivian Aldridge.—Ethel Van Praagh and J. E. Whitty Repertory company in "Time You Woke Up, Lad," and "A Place in the Sun."

RAMSGATE.

PALACE THEATRE.—Under direction of freeholder, Mrs. A. Reeve-Sanger; R. M., Mr. George Manning. — Messrs. Murray King and Charles Clark's company is paying a first visit here in "Romance," with Miss Frances Dillon as La Cavallini and Mr. Charles Barrett as the clergyman hero.

ROYAL VICTORIA PAVILION.—Licensee, Mr. Arthur Corelli.—The Kuba Quartette of musical entertainers provide one of the chief attractions here this week.

Boors, The Chemists, 20-24, Harbour-street.

REDDITCH.

PALACE.—R. M., Mr. Joseph Baron; Mus. D., Mr. F. A. Head.—The Mr. Stan Rolyat Co. presents "All My Eye."

Boors, The Chemists, 3, Evesham-street.

ROCHDALE.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; M., Mr. Wm. Robinson; G. M., Mr. Otto C. Culling; R. M., Mr. Norman M. Robinson.—A delightful holiday attraction is provided by Messrs. W. Foster Horsfield and C. M. Green's company in the farcical comedy, "Hobson's Choice." The company is one of all-round excellence, Mr. Fred Withers' portrayal of the character of Nat. Hobson being a feature of a capital performance.

ROYAL HIPPODROME.—P., Jackson's Amusements, Ltd.; M., Mr. Jas. Jackson.—Cruikshank heads a capital bill; Brock's Cycling Maniacs are a very entertaining troupe; and other good turns are provided by Wilfred Clowes, concertinist; South, his Pink Lady, and a piano; F. V. St. Clair, in song and story; Marvellous Days, in mystery and comedy; and Mutt and Jeff, comedy entertainers.

EMPIRE HALL.—P., Jackson's Amusements, Ltd.; M., Mr. Albert Jones.—Excellent variety turns are provided by Teddy and Iris, vaudeville entertainers; and King and Allen, in comedy, music, and dancing. Some capital films are also shown.

Boors, The Chemists, 42, Drake-street; 59-61, Yorkshire-street.

ST. HELENS.

THEATRE ROYAL.—P., St. Helens Theatre, Ltd.; M., Mr. Harry E. Johnson.—The Brothers Hanaway present "Oh! I ——"

HIPPODROME.—P., Hippodrome (St. Helens), Ltd.; L. & M., Mr. J. B. Lloyd.—Twelvetrees Trio, Hall and Menzies, Yetta, The Elfin Trio, Scott Sanders, Jack Stocks, and Miss Teddie Le Roy.

Boors, The Chemists, 6-8, Ormskirk-street

SALFORD.

REGENT, LTD.—M. D., Mr. W. Turner; G. M., Mr. Bert Broadbridge.—Ella Shields, Phil Bransby, Vic Willoughby, Maude Edwards, Thurza Fanson, Taylor and Nichols, Bob and Frank, Steele and Ross, Woodward and Page.

ROYAL HIPPODROME.—P., Messrs. Wm. Hy. Broadhead and Son; R. A. M., Mr. Fred Bernardo.—Edward Furneau's No. 1 company in "On Leave for His Wedding."

SCARBOROUGH.

GRAND OPERA HOUSE.—M. D., Mr. W. Peacock; M., Mr. G. H. Hawkins.—The musical comedy, 'Oh! Joy."

THEATRE ROYAL.—P. & M., Mr. Matthew Glenville.—Bernard Elliott & Co. in "Damaged Goods."

Boors, The Chemists, 1, St. Nicholas-street, and 18, Newborough.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M. and T., Mr. J. E. B. Beaumont.—"The Naughty Wife" was well received by a large audience on Monday. The fun was well maintained by Owen Roughwood, Patrick Quill, Hilda Stuart, and Margaret Swallow.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M. and T., Mr. J. E. B. Beaumont.—A welcome return of Walter Howard's popular drama, "The Prince and the Beggar Maid" which is acted by a good company under the direction of Mr. Sydney Bransgrove.

EMPIRE PALACE.—M. D., Mr. Frank Allen; A. M., Mr. R. Sidebotham.—A splendid variety programme includes the favourite artiste, Ella Retford; Bronox Grove, "The Swell"; Holson and Bert, Damsell and Boy, Thompson and Walker, S. W. Wyndham, comedian; Fred Russell, a general favourite; and pictures.

HIPPODROME. — R. M., Mr. H. C. Savage.—D'Arcy Woolven, Ivor Vinter, Haide de Rance, Goodfellow and Gregson, comedians; Morny Cash, comedian; and the Nathano Bros., in a novel act.

BOSTOCK'S FAMOUS CIRCUS.—There is a grand combination, and no doubt the big tent will be packed for the rest of the week.

Boors, The Chemists, 55 and 57, Snig-hill; 252-54, West-street, and 2, Regent-street; 599, Attercliffe-road; 7, Netherthorpe-place; 97, South-street; 34, 36, Spittal-hill; 284, Shalesmoor; 183, Attercliffe-common; 760-2-4, Attercliffe-road; 44, Abbeydale-road; 207, Broomhill-street; 6, High-street; 2-4, Duke-street-park; 514-18, London-road, Heeley Bridge; 202, South-street, Moor; 652, Staniforth-road; Darnall; 129, Newbould-lane, Broomhill; 3-5, Middle-road, Hillsborough; 212, London-road.

SOUTHAMPTON.

GRAND.—R. M., Mr. Arthur Weston.—The D'Oyly Carte Opera Co. are delighting music lovers with "The Gondoliers," "Patience," and other favourite operas.

HIPPODROME.—R. M., Mr. Harry Yardley.—Jack Goodson presents the comic opera, "Violette," with a strong cast, including Reginald Sheridan and Kathlyn Hilliard.

PALACE.—R. M., Mr. Will Murray; A. M., Mr. Harry Taylor.—Fred Karno and Leon Vint present the farcical comedy, "A Week-End."

ROYAL PIER.—A. M., Mr. Harry Sait.—The Royal Scarlets, vaudeville company, presented by Mr. Geo. Christian, are scoring here.

SOUTH SHIELDS.

THEATRE ROYAL.—L. and M., Mr. John W. Coulson; A. M., Mr. Wm. C. Hill Black. Mr. John Worth's company in "Ignorance."

EMPIRE THEATRE.—P., South Shields Empire Palace, Ltd.; M. D., Mr. Richard Thornton; R. M., Mr. Edwin Winter.—Miss May Moore Duprez, the Original Jolly Dutch Girl, heads the bill. Also appearing are the McNaughtons, comedians; Suther, the one-man musical revue; Four Swifts, club-juggling comedians; Dolly Victoria and Brother, in a cycle act; Doria's Dogs, in a canine sketch, "In a Maid's Absence"; and Annison and Major, comedians.

QUEEN'S THEATRE.—P., Borough Theatre Co. (South Shields), Ltd.; R. M., Mr. George W. Hunter, M.C.E.A. — The American entertainer, Bert Coleman, whistling comedian; Marie Lawton, the Girl with the Harp, Piano, and voice; and pictures.

PALACE THEATRE.—P., High Shields Palace Theatre Co., Ltd.; M. D., Mr. Richard Thornton; R. M., Mr. John McColl.—Mr. James Bell presents "The Signal Sextette" in their novel vocal and dancing scene; the Great Conrad, in a novel speciality act; and pictures.

Boors, The Chemists, 39, King-street.

STIRLING.

ALHAMBRA.—M. D., Mr. Fred Collins; R. M., Mr. Geo. Paulton.—Geo. Ali and "Buster"; the Scotch Thistles; Tubby Stevens and Lady; the Royal Kino Juveniles; the Two Le-Bergs; Jock Mills, Scotch comedian; Hanvarr and Lee, jugglers.

OLYMPIA. R. M., Mr. Jack M. Calder.—The Henry Lees Productions, Ltd., present "Scot Skits."

STOCKPORT.

THEATRE ROYAL.—Sole Owner & M., Mr. Charles Revill; A. M., Mr. Cyril D. Revill; B. M. & S., Mr. John Revill.—Charles Beaumont presents the musical comedy, "Follow the Girls."

HIPPODROME.—L., Mr. William Swire; G. M., Mr. Harry Barker.—Dick Ray presents the revue, "Sunshine."

Boors, The Chemists, 26, Bridge-street, Brow.

TONYPANDY.

EMPIRE.—M. D., Mr. W. E. Willis; R. M., Capt. Willie Willis.—The Flintoff Moore Grand Opera in English company present "Lily of Killarney," "Rose of Castile," and other well-known operas.

Boors, The Chemists, 121a, Dunraven-st.

TORQUAY.

THEATRE ROYAL.—Licensee & M., D., Mr. W. H. Mortimer; Secretary, Mr. Arthur Pearse.—Mr. Fredk. G. Lloyd's company in "Tails Up," with a powerful cast.

PAVILION.—G. M. (for the Corporation), Mr. Chas. G. Price.—A welcome return visit is that of the English Ballet, led by Mr. Alfred Haines.

PRINCESS PIER CONCERT HALL.—A. M., Mr. A. T. Tremlett.—This week's engagement is "The Serenaders" company of Welsh singers.

Boors, The Chemists, 46-48, Fleet-street.

TYNEMOUTH.

PALACE.—P. & M., Mr. Charles Elderton; M., Mr. B. Wilson.—Haldane Crichton presents the successful musical comedy, "Monty's Flapper."

WALSALL.

HER MAJESTY'S THEATRE.—P., Walsall Theatres Co., Ltd.; G. M., Mr. W. J. Andrews; A. M., Mr. W. Tennant.—Mr. Matt Melrose presents his musical comedy, "Pekin to Paris." Specialities introduced by the Melroses; the Sisters Aseiky, Continental dancers; Frank Probyn, actor vocalist; Kitty Franklyn, soprano.

GRAND.—P., Walsall Theatres Co., Ltd.; G. M., Mr. W. J. Andrews; A. M., Mr. Guy David.—Sinclair's Mannikin Music Hall; Three Assets, vocalists and dancers; May Bert, the Belgian mystic; Will Arley and Mlle. Alys, in comedy jugging act; Geo. Prince, comedian; May Denva, comedienne and Frederica's Comedy Terriers.

Boors, The Chemists, 25, Park-street.

WATERFORD.

THEATRE ROYAL. — Sole L. and M., Mr. Jos. Goggin.—Mr. Walter McNally, Irish baritone, and concert party.

WATFORD.

PALACE THEATRE.—M., Mr. Tom Taylor.—For the second week of his stay here Mr. Herbert Shelley is presenting "A Woman's Victory."

Boors, The Chemists, 115, High-st.

WEYMOUTH.

PAVILION.—L., Mr. E. Wheeler.—Mr. Robt. Courtneidge's company in "The Man from Toronto"; Thursday, Friday, Saturday, "Pigeon Post."

Boors, The Chemists, 69-70, St. Mary-st.

WHITBY.

SPA THEATRE.—M., Mr. Thos. Falkingbridge. — J. H. Shaw & Co. occupy the boards here in "The Quaker Girl," on Monday and two following nights.

COLISEUM.—M., Mr. W. Hodgson.—The Pedlars Costume Party, presented by Lieut. Leslie Fuller.

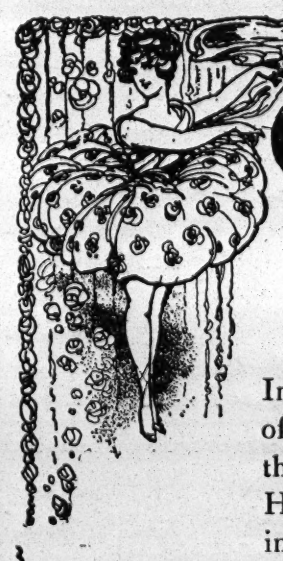
WHITLEY BAY.

KURSAAL.—P., Messrs. Ambro & Houghton; M., Mrs. Houghton.—A concert party of the olden days, with newer ways, viz., 'Lavender and Lace," is presented here by Miss Violet Carmen.

WORTHING.

THEATRE ROYAL. — L. & M., Mr. C. Adolf Seebold.—For the first three nights H. V. Esmond presents "The Law Divine," and during the week-end there will be a visit of "Nothing But the Truth," under the direction of Mr. Gilbert Miller.

Boors, The Chemists, 30, South-street, 2, Downview-terrace.



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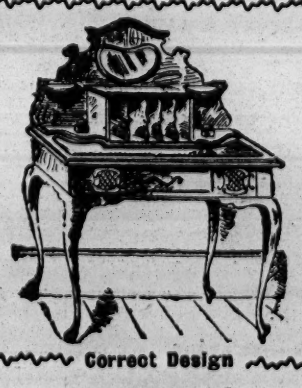

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ON THE ROAD.

[Will Managers kindly send in their Tour Lists for insertion in "On the Road" by Tuesday morning in each week]

PLAYS.

Abbott, Ernest, Co.—Aug. 18, Grand, Luton.
Après la Guerre.—Aug. 18, Pal., Blackburn; 25, Pal., Oldham.
Allington, Charsley, Opera Co.—Aug. 18, Royal, Barry; 25, R., Bath.
"Anthony in Wonderland."—Aug. 18, P., Rhyl (3), P., Barmouth (3); 25, T. R., Aldershot.
Arcadians.—Aug. 18, Taunton (3), Weston-super-Mare (3); 25, Canterbury.
Arcadians.—Aug. 25, R., Newport.
Are You a Mason?—Aug. 18, King's, Glasgow; 25, Preston T., Perth.
Baby Mine.—Aug. 18, Grand, Derby; 25, T.R., Birmingham.
Baynton, Henry, Shakespearean Co.—Aug. 25, Pal., Watford.
Belinda.—Aug. 18, Knightstone Pav., Weston-super-Mare (3).
Betty (Geo. Edwardes Co.).—Aug. 18, T.R., Brighton; 25, P.G.T., Folkestone.
Betty (Macdonald and Young Co.).—Aug. 18, Westcliff; 25, Cromer, Hunstanton, Ilkley.
Betty at Bay.—Aug. 18, H.M., Carlisle; 25, G., Hull.
Billeted.—Aug. 18, T.R., York; 25, E., Preston
"Bonnie Brier Bush."—Aug. 25, Met. T., Glasgow.
Boy, The.—Aug. 18, Hastings, Eastbourne; 25, Bognor, Worthing.
Brigadier Gerard.—Aug. 18, T.R., Leamington.
Broadway Jones.—Aug. 18, East Ham; 25, Southsea.
Broken Doll.—Aug. 18, T.R., Harley.
Bubbly.—Aug. 18, W.G., New Brighton; 25, Morecambe.
Carminetta.—Aug. 18, County, Shrewsbury; 25, New, Salisbury.
Cash on Delivery.—Aug. 18, Royal, Reading.
Charley's Aunt.—Aug. 18, Princes, Bristol; 25, R., Portsmouth.
Chinese Puzzle.—Aug. 18, New, Cardiff; 25, T., Torquay.
Chu Chin Chow.—Aug. 18, Grand, Blackpool; 25, T.R., Manchester.
Compton Comedy Co.—Aug. 18, New, Salisbury; 25, O.H., Leicester.
Curse of the Black Pearl.—Aug. 18, County T., St. Albans; 25, P., Portsmouth.
Custody of the Child.—Aug. 25, West Bromwich.
Daddy Longlegs.—Aug. 18, T.R., Glasgow; 25, P., Manchester.
"Dear Brutus,' Aug. 18, Artillery T., Woolwich; 25, Pal. Pier, Brighton.
Dobell Rep., W. L.—Aug. 18, Col., Queenstown; 25, P.H., Tipperary.
Dr. Ching-Fow. — Aug. 11, Empire, New Tredegar; 18, Vic., Lye.
Eyes of Youth.—Aug. 18, T.R., Birmingham; 25, T.R., Yarmouth.
Fair and Warmer.—Aug. 18, Wimbledon; 25, Hammersmith.
Forgotten.—Aug. 18, T.R., N. Shields; 25, Cambridge T., Spennymoor.
Gay Bohemia.—Aug. 18, Emp., Grantham; 25, T.R., Bolton.
General Post. — Aug. 18, Hip., Golders Green; 25, W.P., Brighton.
Girl from Ciro's.—Aug. 25, R., Exeter.
Girl of the Golden Gate.—Aug. 18, Pier Pav., Weston-super-Mare (3), Lyc., Taunton (3).
Going Up.—Aug. 18, Bournemouth; 25, Weymouth (3), Weston (3).
Grumpy.—Aug. 18, Central T., Skegness; 25, T.R., Macclesfield.
Heart of a Thief.—Aug. 18, Royal, Stanley.
Hearts of the World.— — ????
Hero Hathaway and V. A. Baron Rep. Co. —Aug. 18, Pal., Durham; 25, T.R., Seaham Harbour.
High Jinks. — Aug. 18, Royalty, Morecambe; 25, Winter G., New Brighton.
Hill, Mitchelson E., Co. (stock season).—T.R., Leicester.
Hinton (Arthur) Rep. Co.—Aug. 18, T.R., Hanley.
"Five Nights," Aug. 18, O. H., Leicester; 25, Royal, Halifax.
Freedom of the Seas (T. C. Dagnall's Co.). —Aug. 18, P., Manchester; 25, O.H., Bridlington.
Ignorance.—Aug. 18, T.R., South Shields; 25, G.T., West Hartlepool.
In the Night Watch.—Aug. 18, New, Cambridge; 25, T.R., York.
Irish Players.—Aug. 18, Ballina (2), Sligo (2), Castlebar (3).
Irresistible Marmaduke, The. — Aug. 18, Lynn and Peterboro'; 25, Southend.
Jeffersons.—Aug. 18, Grand, Douglas.
La Poupée.—Aug. 18, Halifax; 25, Rochdale.
Lass of Dingley Moor.—Aug. 18, Pal., Watford; 25, Royalty, Chester.
Law Divine.—Aug. 25, R. County, Reading.
Lilac Domino.—Aug. 18, T.R., Manchester; 25, O.H., Belfast.
Lilac Domino.—Aug. 18, Douglas; 25, Colwyn, Llandudno.
Litchfield, Emma, Co.—Aug. 18, T.R., Jarrow
Little Bit of Fluff.—Aug. 18, T.R., Aldershot; 25, Pal., Westcliff-on-Sea.
Lodge-Percy.—Aug. 18, Hip., Mexboro'; 25, Hip., Bilston.
Love and the Law.—Aug. 18, R., Dewsbury; 25, Hip., Huddersfield.
Luck of the Navy (Midland Co.).—Aug. 18, T.R., Guilford (3), T.R., Bognor (3); 25, Pier T., Eastbourne.
Luck of the Navy (South).—Aug. 18, Cheltenham; 25, Bristol (3), Taunton (3).
Maid of the East.—Aug. 18, T.R., Plymouth; 25, Ly., Shemeld.
Maid of the Midnight Sun.—Aug. 18, Pier Pav., Weston-super-Mare; 21, Ly. T., Taunton.
Maid of the Mountains (Macdonald and Young).—Aug. 18, Rhyl, Colwyn; 25, Douglas.
Maid of the Mountains (Geo. Edwardes Co.).—Aug. 18, Gaiety, Dublin.
Maid of the South.—Aug. 18, Hip., Ipswich; 25, Pal., Weston-super-Mare.
Man from Toronto.—Aug. 18, Swindon; 25, Golders Green Empire.
Mill Girl's Wedding.—Aug. 18, Pal., Watford; 25, Royalty, Chester.
Miss Lancashire, Ltd.—Aug. 18, Hip., Bury; 25, Met., Manchester.
Monty's Flapper.—Aug. 18, Tynemouth; 25, O.H., Buxton.
Mr. Manhattan.—Aug. 18, Hip., Sheffield; 25, Liverpool.
Naughty Wife. — Aug. 18, Lyceum, Sheffield; 25, T.R., Bradford.
Nobody's Boy.—Aug. 25, G.T., Blackpool.
Nothing But the Truth.—Aug. 18, Kursaal, Bognor (3), Royal, Worthing (3); 25, O.H., Torquay.
Nurse Benson. — Aug. 25, New T., Cambridge.
Oh! Joy!—Aug. 18, T.R., Nottingham; 25, Court T., Liverpool.
One Law for Both.—Aug. 18, Met., Bootle.
Peg o' My Heart.—Aug. 18, Buxton, Bridlington; 25, Rhyl, Aberystwith.
Private Secretary.—Aug. 18, H.M., Aberdeen; 25, Dundee.
Purple Mask.—Aug. 18, R., Newcastle; 25, Ly., Edinburgh.
Remnant.—Aug. 18, Grand, Derby; 25, T.R., Birmingham.
Ridding Opera Co. — Aug. 18, Pal., Radcliffe; 25, Central Pier, Morecambe.
Romance (John Cecil).—Aug. 18, Pal. T., Ramsgate; 25, T.R., Brighton.
Rosary, The.—Aug. 18, T.R., Leeds; 25, Pal., Radcliffe.
Roses of Picardy.—Aug. 18, Pav., Ashington; 25, T.R., West Stanley
Royal Divorce. — Aug. 18, Shakespeare, Liverpool.
Scandal (Arthur Bourchier's North Co.).—Aug. 18, L., Edinburgh; 25, King's, Glasgow.
Scandal (Arthur Bourchier's South Co).—Aug. 18, T.R., Yarmouth; 25, Wimbledon T.
Seven Days' Leave (North). — Aug. 18, Grand, Wolverhampton; 25, New T., Crewe.
Seven Days' Leave (South).—Aug. 18, Lyc., Ipswich; 25, Pal., Ramsgate.
Shanghai.—Aug. 18, Barnsley; 25, Croydon.
"Sherlock Ho'mes."—Aug. 18, T. R., Pontypool; 25, Pal., Llanelly.
Sign of the Cross.—Aug. 18, T.R., Blackburn; 25, O.H., St. Helens.
Soiled (North Co.).—Aug. 18, Met., Glasgow; 25, E., Cowden Heath.
Soiled (Midland Co.).—Aug. 18, T.R., Middlesbrough.
Soiled (South Co.).—Aug. 18, Pal., Littlehampton.
Soldier Boy.—Aug. 18, E., Finsbury Park; 25, E., Stratford.
Soldier Boy.—Aug. 18, Pleasure Gdns., Folkestone; 25, G., Hastings (3), Eastbourne (3).
Sweethearts and Wives.—Aug. 18, Grand, Halifax; 25, T.R., Dewsbury.
Tainted Goods.—Aug. 18, Royal, Inverness; 25, O.H., Coventry.
Tatters.—Aug. 18, Met., Openshaw; 25, Junc., Manchester.
Telling the Tale (Archbutt and Story).—Aug. 18, Royal, Bath; 25, Wellington Pier, Yarmouth.
Temporary Gentleman.—Aug. 18, Brixton Theatre; 25, Richmond T.
Three Weeks.—Aug. 18, Hip., Rotherhithe; 25, Hip., Burslem.
Tiger's Cub.—Aug. 18, County, Bedford; 25, Bury St. Edmunds (3); King's Lynn (3).
Tommy's Best Pal.—Aug. 18, P., Portsmouth; 25, O.H., Dudley.
Tommy's French Wife. — Aug. 18, Hip., Preston; 25, Pal., Durham.
Uncle Sam.—Aug. 18, Buxton; 25, Wolverhampton.
Week End (No. 2 Co.).—Aug. 18, Pal., Southampton; 25, King's Lynn (3), Peterboro' (3).
When Knights Were Bold.—Aug. 18, Pal. Pier, Brighton; 25, T.R., Plymouth.
Woman's Victory.—Aug. 18, Pal., Watford; 25, Royalty, Chester.
Yellow Ticket.—Aug. 18, Hip., Richmond.

REVUES.

After the Ball.—Aug. 18, Hip., Sheerness; 25, Maidstone.
All Aboard.—Aug. 18, Grand, Pentre; 25, T.R., Merthyr.
All Bluff.—Aug. 18, Pal., Derby; 25, Met., Bootle.
Better 'Ole.—Aug. 18, O.H., York; 25, E., Sheffield.
Bing Boys on Broadway.—Aug. 18, Ac. T., Yarmouth; 25, Marina T., Lowestoft.
Bluff Boys.—Aug. 18, Pal., Weston-super-Mare; 25, Barnstaple (3), Ilfracombe (3).
Box of Tricks.—Aug. 18, Emp., Preston; 25, Pal., Manchester.
Buzz Along.—Aug. 18, Playhouse, Faversham; 25, Col., Shoreham.
"Dilly Dally."—Aug. 18, Pal., Radcliffe; 25, P. H., Runcorn.
Excuse Me.—Aug. 18, W. H., Blaengarw; 25, Temperance H., Tredegar.
Fine Feathers.—Aug. 18, Pav., Northwich; 25, G., Mansfield.
Flips and Flaps.—Aug. 18, Col., Kettering.
Guess the Title.—Aug. 18, K., Greenock; 25, O.H., Kirkcaldy.
Happy Days.—Aug. 18, Lyric, Liverpool; 25, Pal., Lancaster.
Heads or Tails.—Aug. 18, Grand, Oldham; 25, G., Douglas.
Hello! Blackpool.—Aug. 18, Pal., Nelson.
Hullo, Baby!—Aug. 18, St. George's, Kendal; 25, O.H., Workington.
It's Champion, Isn't It?—Aug. 18, Pal., Rugeley; 25, Pal., Derby.
It's Topping.—Aug. 18, King's, Oswestry; 25, Granville.
Jack-in-the-Box.—Aug. 18, Hip., Derby; 25, Wolverhampton.
Joy Wheel.—Aug. 18, Crown, Eccles; 25, Pav., Liverpool.
"Keep Off the Grass."—Aug. 18, Globe T., Consett; 25, Hip., Bishop Auckland.
Kill or Cure.—Aug. 18, E., Kilburn; 25, Hip., Lewisham.
Lads of the Village.—Aug. 18, Hip., Manchester; 25, Hip., Bristol.
Lights Up.—Aug. 18, T.R., Macclesfield; 25, Hip., Cannock.
Me and My Gal.—Aug. 18, Empire, Sunderland.
Mumming Birds.—Aug. 18, Emp., Wood Green; 25, Hip., Rotherhithe.
Na Poo.—Aug. 18, T.R., Ashton; 25, O.H., Kidderminster.
Nights of Gladness.—Aug. 18, E., Rotherham.
Odds and Ends.—Aug. 18, Hip., Cannock.
Odds On.—Aug. 18, Hip., Birkenhead; 25, H., Belfast.
Oh! I.—Aug. 18, T.R., St. Helens; 25, Hip., Salford.
Oh, So Dainty!—Aug. 18, P.H., Runcorn; 25, Pav., Northwich.
On the Wing.—Aug. 18, E., Birmingham; 25, Olympia, Liverpool.
Over the Top.—Aug. 18, New, Oxford.
Stunts.—Aug. 18, Hip., Devonport.
"Tails Up."—Aug. 18, O. H., Torquay; 28 29, 30, Kursaal, Bognor.
Tip-Top.—Aug. 18, E., Leeds.
Toodle-oo.—Aug. 25, Pal., Redditch.
Us.—Aug. 18, O.H., Coventry; 25, P.O.W., Grimsby.
What a Lark.—Aug. 18, T.R., Darlington; 25, Pal. T., Newcastle
You're Spotted.—Aug. 18, Hip., Accrington.

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DEATH OF LOUIS BRADFIELD.

Mr. W. Louis Bradfield, whose death occurred at Brighton on the 12th inst., was born in London in 1866. His entry into musical comedy took place in Nottingham in 1889 in pantomime, and thereafter he had an almost continued run of success. He had a three years' engagement with Van Biene, playing on tour Fred Leslie parts in comic opera and burlesque. In 1893 he joined George Edwardes at the Gaiety, to play Captain Coddington in "In Town." He next appeared in "The Gaiety Girl," and then toured Australia with the Gaiety company. On his return he appeared in a number of well-known musical plays, including "An Artist's Model," "The Circus Girl," "The Geisha," "San Toy," "The Cingalee," and "The Little Michus." Under the management of Mr. Tom B. Davis he appeared at the Lyric in "Florodora," 1899; "The Silver Slipper," 1901; and "What Would A Gentleman Do?" His Danilo in "The Merry Widow" was one of his biggest successes. In recent years he had been touring in the provinces, where he was very popular. His last tour was in "Toto." A good athlete, he was also one of the earliest enthusiasts in aviation, and made balloon trips with Mr. Percival Spencer as long ago as 1906.

"I'll swear upon that bottle."
—*Tempest, Act ii, Scene ii.*

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—*Henry VI., Act ii, Scene iii.*

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RESTING.

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This Week, HIPPO., ILFORD
Next, HIPPO., BIRKENHEAD.

Almost any man of plausible address, who will let his whiskers grow and walk down the street proclaiming a new creed, especially if it promises less work, more pay, more wine and women is sure of a following.—
Kill Bolshevism before it kills you.

VACANCIES after Oct., 1920. Geo. Barclay.

PAGANA

AMERICAN VIOLINISTE

All Coms. to Sole Representative—
JOE SHOEBRIDGE, Lew Lake's Agency,
18, Southampton Row, W.C. 1.

FRANK—RAY

PURCELLA BROS.

Dear Bob,
Your advert. last week seems to have done good, as we read that they are going back to work at once. Still, we don't seem to mind the coal strike at the moment, but if the Ice merchant strikes, we swear out real loud!

RENE RALPH

PALACE, LEICESTER — Offers invited for Panto Season 1919-20

Dear Bob, Mother has just finished knitting a jersey, think it will fit Bonita! What offers?

DE ALMA

MONARCH OF THE BANJO

GULLIVER TOUR — All Coms., GEO. BARCLAY.

EDIE VENO

HIPPO, WOOLWICH

Coms., LEW LAKE.

HARRY SHIELS

Still getting the laughs with "BILL IN A FIX"

New Production in October. LOOK OUT FOR STARTLING ADVERTS

EDDY REED

The American Film Artist and Vaudeville Entertainer—but so different.

NO VACANCIES

This Week, HOLIDAY, YARMOUTH
First week since my discharge, 102 weeks ago.

Next, Return, HIPPO., ALDERSHOT
Perm. Add., 98, Charing Cross Road, W.C. 2

LEONARD FISHER and SYLVIA LEA

"SOME" JAZZS AND "SOME" WHIRLS.

All Coms., LEW LAKE.

BAISDEN

THE PATTERING CYCLIST.

PALACE, SALISBURY

THE YORKSHIRE COMEDIAN WHO SINGS.

DICK HENDERSON

Starring in "SHE'S A DAISY," Opening MAIDSTONE, Sept. 1

Booked into 1927. Sole Agent—MICHAEL L. LYON, 10-11, Jermyn Street, S.W.

PHIL and ARCHIE

Female Impesronator (with a voice) and Comedian.

Out of the army after 4½ years with an entire new act. 15—20 mins.

Agers and Agents,
ms., 15, Turk St., Bolton.

Book this Scream.

KING & BENSON

CHAS. FLOSSIE.

BOOKED UP FOR YEARS.

PRODUCING—WHEN NECESSARY
"THE COUNTRY GIRL," by ARTHUR GODFREY.

OLGA SYDNEY

LONDON'S PREMIER MIMIC

"To anybody it may concern, there have been no results so far.',

This Week, PALACE, CHELSEA
Next, PALACE, EAST HAM

HAL WRIGHT

THE BURLESQUE COMEDIAN

John Tiller's Production "Victory" Winter Gdns., Blackpool. Agent, GEO. BARCLAY.

G. H. ELLIOTT & EMILIE HAYES

THE ORIGINAL CHOCOLATE COLOURED COON.

PAVILION, GLASGOW

Note New P.A., "Sentosa," Oakington Avenue, Wembley Park, Middlesex.

WARDINI

This Week, COLLINS'S

PETER DONALD and META CARSON

"THE STABLE BOY." "Doing Very Well, Thank You."

EMPIRE, HOLBORN

P.A., 76, THE LAWNS, SHEPHERD'S BUSH. Agent, GEO. BARCLAY.

JOHN R. KAYE'S

"JAZZ SEVEN"

JAZZING AT SCALA, COPENHAGEN, DENMARK UNTIL FURTHER NOTICE.

All Coms., 38A, Battersea Rise, London, S.W. 11.

A PIANO—LESLIE CARTER

This, REGENT, CHELMSFORD. Next, Gt. YARMOUTH. NO VACANCIES 1919

HINSLE

THE NOVELTY COMEDY ILLUSIONIST. Assisted by GERTIE REES

This Week, EMPIRE, SHOREDITCH. Next, HIPPO., LEWISHAM

KENNA BROS.,

THE FUNNY AIRMEN,
Down Under—for Forty Weeks.

In Panto for J. C. Williamson, Ltd. Coms., c/o J. C. Williamson, Ltd., Sydney.

JOHN BULL'S GIRL.

VICTORIA MONKS

GOING BETTER THAN EVER.

EMPRESS, BRIXTON. All Coms., GEO. PEEL.

Howard FLYNN and Elsye HAYNSON

The Celebrated Composer-Pianist. The Little Lady with the Big Voice.
In Original Song Creations featuring Famous Melodies.
This Week, KING'S, SOUTHSEA. Next, RESTING
P.A., 96, GRAY'S INN ROAD, W.C.

IF WE DO IT, IT'S ORIGINAL

DALY & HEALY

2 Sons of Respectable Parents

Adopted by GEORGE BARCLAY.

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THE POSTER MAN.

Tele. City 4087.

Add.,
John Horn, Ltd.,
Theatrical Printers,
97-99, Aldersgate Street, E.C.

RENEE & GODFREY

The Greatest Juvenile Dancers, and British, too!

This week—PALACE HALIFAX GEO. BARCLAY

MAUDE ASTON

AND CO. IN "SQUIBS."
LONDON SEASON.

This Week, PALACE, CHELSEA.

Telegrams: OSWASTOLL, WESTRAND, LONDON. Telephone: GERRARD 7545 (2 lines).

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COLISEUM BUILDINGS, CHARING CROSS, LONDON, W.C.

COLISEUM SYNDICATE, Ltd., MIDDLESEX THEATRE OF VARIETIES, Ltd. HACKNEY AND SHEPHERD'S BUSH EMPIRE PALACES, Ltd., WOOD GREEN EMPIRE THEATRE OF VARIETIES, Ltd., MANCHESTER HIPPODROME AND ARDWICK EMPIRE, Ltd., LEICESTER PALACE THEATRE, Ltd., CHISWICK EMPIRE THEATRE OF VARIETIES, Ltd., CHATHAM EMPIRE THEATRE OF VARIETIES, Ltd., ST. AUGUSTINE'S PARADE HIPPODROME, BRISTOL, Ltd.

Chairman & Managing Director, OSWALD STOLL.

Secretary and Chief Accountant, W. S. GORDON MICHIE.
ARTISTES' DEPARTMENT: Negotiations—A. D. DAVIS; Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR AUGUST 25, 1919.

THE LONDON COLISEUM.

Rehearsal at 10 a.m. for:—
Loie Fuller's Dancing Sylphs, Mlle. Gamsakourdia and M. Demidoff, Squire, Fairney and Novello, Hiawatha and Minnehaha, Five Petleys, De Guchi Troupe, Cole and Rags, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)

Pictures and Varieties.

THE HACKNEY EMPIRE.

Rehearsal at 12 noon for:—
Wilfred Burnand, Christine Roy, Sammy Shields, Ernest Hastings, Alice Craven, Rambo and Tambo, The Dinnies, Bioscope.

SHEPHERD'S BUSH EMP.

Rehearsal at 12 noon for:—
Ed. E. Ford, Anna Dorothy, La Pia, Barry Homsley, Bioscope.

THE CHISWICK EMPIRE.

Rehearsal at 12 noon for:—
Orpheus, Lune and Shaw, Frank Fay, Poole's Myriorama, Marcelle and Partner, Nelson Jackson, Ian Colquhoun, Bioscope.

WOOD GREEN EMPIRE.

Rehearsal at 12 noon for:—
Fields and Doreen, Dan Whitley, Julot and Piero, The Deldees, Doris Ashton, Two Solbinis, Bioscope.

CHATHAM EMPIRE.

Rehearsal at 2.30 p.m. for:—
Ray Wallace, Jubb and Jerome, The Five Sisters, Fuji Family, Charlie Rich, Daimler and Eadie, Bioscope.

BRISTOL HIPPODROME.

Rehearsal at 12.30 p.m. for:—
"The Lads of the Village."

BEDMINSTER HIPPO.

Pictures and Varieties.

THE LEICESTER PALACE.

Rehearsal at 12 noon for:—
Tom Gott, Mutt and Jeff, Rosie Lloyd, Paul Gordon, Sandy Powell, Isa Wise, Bioscope.

THE ARDWICK EMPIRE.

Rehearsal at 12.30 p.m. for:—
The Q's, Halma, The Anartos, T. E. Dunville, Ernest Krake, Anna Martens, Bioscope.

MANCHESTER HIPPO.

Rehearsal at 10 a.m. for:—
Vera Caine, The Mandos, Breconia Singers, Egbert Bros., Zetta Mor, Cecil Lyle, Rene Ralph, Bioscope.

PICTURE HOUSE, CHATHAM

FLORAL HALL, LEICESTER.

And in association with the above—

THE ALHAMBRA, LONDON, W.C.

Oscar Asche's Revue "Eastward Ho!" first production August 27th.

NOTE.—Artistes engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

Arrangements for additional Theatres include—

FULHAM HIPPODROME.

The distance as the crow flies between the Finsbury Park Empire and the Wood Green Empire, measured on the Ordnance Survey Map, is 2 miles 60 yards.—Edward Stanford.

14 BAND PARTS REQUIRED for all Theatres except The London Coliseum which requires at least **20**, including **4** first Violin Parts, **2** second Violin Parts, separate Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required).

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artistes three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artistes.

ARTISTES' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Mr. Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the above Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

THE LONDON SYNDICATE HALLS

PROVIDING CONTINUOUS ENGAGEMENTS FOR ARTISTS AT THE MOST IMPORTANT VARIETY THEATRES IN THE LONDON AREA.

General Administrative Offices:

25, Charing Cross Road, W.C.

Telephone Nos., Gerrard 5654 and 2619.

Calls for Monday, August 25, 1919.

LONDON PAVILION.

Rehearsal at 11.30.
C. B. Cochran's production "As You Were."

OXFORD.

Rehearsal at 12.
"A Temporary Gentleman."

METROPOLITAN.

Rehearsal at 12.15.
Mary Mayfren in "Tornado." Sam Barton. Cullen and Carthy. Herbert Winter and Bunny. Olwen and Bessie Owyn. May Edney. Hector and Lolletta. Joyce and Shields. Bioscope.

CHELSEA.

Rehearsal at 12.
Lawrence Brough and Co. in "Elegant Edward." Kuba Quartette. Jock McKay. Benedetti Bros. Olwen and Bessie Owyn. Three Mahers. Ernie Whitmee and a Comedienne. La Belle Nello. Bioscope.

EUSTON.

Rehearsal at 12.
Linga Singh. Manuel Vega. Gaby Revette. Susie Marney. Haywood and Hay. Field and Mansell. Flynn and Haynson. Sisters Reeve. Bioscope.

WATFORD PALACE.

Rehearsal at 1.
Henry Baynton and Co. in "Hamlet," "Merchant of Venice," "Romeo and Juliet," "The (Sleigh) Bells," "David Garrick."

SOUTH LONDON.

Rehearsal at 12
Maude Aston and Co. in "Squibs." Fin ay Dunn, Alexia and Morlay. Hartley Wonders. Susie Marney. Sisters Reeve. Romani. Wat Jackson. Tom Yorke. Bioscope.

EAST HAM.

Rehearsal at 12.
Ching Wu. James Fawn. Dauntan-Shaw Troupe. Edgar Curtis. MacLeod and Bernard. Vi and Viola. Olga Sydney. Madam Dalmere's Circus. Bioscope.

TOTTENHAM.

Rehearsal at 12.
Harry Champion. Query. Havanna Troupe Barleycorn Players. Geo. Rae. Jean and Josie. Katrina and Joan. The Holdens. Alma Le Dare. Bioscope.

EMPRESS, BRIXTON.

Rehearsal at 12.
Joe Elvin and Co. in "Patching it Up." Lily Morris, Wilson and Waring. Five Bombays. G. W. Hunter. Three Colonial Girls. Etta Howard. Doris Delmar and Billy. Bioscope.

WALTHAMSTOW PALACE.

Rehearsal at 1.
Sid Cotterell and Co. in "His Night Out." The Balmorals. Athas and Collins. George Rae. Two Lillies. Benson Gray. Lottie Jago. Bioscope.

These Calls are communicated by the Management for the information of Artistes without prejudice.

Bill matter to be sent direct to each hall three weeks prior to date of opening.

"OLD BILL" in 1916 *still* "OLD BILL" in 1919.
"OLD BILL" over 5,000 times.

"LUCKY OLD BILL"

HARRY THURSTON.

Business Manager - - - - ERNEST EDLESTEN.

Sufficient to say
that we publish
Worton David & Horatio Nicholls'
"THAT OLD-FASHIONED MOTHER OF MINE."
Sung by Talbot O'Farrell.

The LAWRENCE WRIGHT Music Co.,
8, Denmark Street (Charing Cross Road), LONDON, W.C. 2.
'Phone: Regent 155. Telegrams: "Vocable, Westcent."

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